

THE POETRY OF DAVID LIVINGSTONE PHAKAMILE YALI-MANISI

BY

Alfred Telelé Bokoda

Thesis submitted in fulfilment of the requirements for the
Degree of Master of Arts.

Supervisor: Prof S.C. Satyo

March 1994

The University of Cape Town has been given
the right to reproduce this thesis in whole
or in part. Copyright is held by the author.

The copyright of this thesis vests in the author. No quotation from it or information derived from it is to be published without full acknowledgement of the source. The thesis is to be used for private study or non-commercial research purposes only.

Published by the University of Cape Town (UCT) in terms of the non-exclusive license granted to UCT by the author.

ACKNOWLEDGEMENTS

I wish to convey my deepest gratitude to:

- Professor S.C. Satyo, my highly regarded supervisor, for his inspiration, academic guidance, consistent encouragement and active interest.
- Mr D.L.P. Yali-Manisi, "Yasuka yahlal'intaka yamahlathi!" for cooperating fully during our interviews and fruitful discussions on some of his poems.
- Mr M.A. Nyamende for kindly editing the manuscript. *Ukwanda kwaliwa ngumthakathi!*
- All the staff of the Department of African Languages for their generous assistance in one way or another. *Niyazazi ke nina!*
- My wife, Azana and the children for their tolerance, their love, their unceasing inspiration and understanding over the years in which they had to be content with only half of me.
- My colleagues who often held the fort during my absence for their kind regard.

Above all I thank the Almighty God for the strength and the perseverance to complete this task. *Ndingabalibalanga nooNgoconde.*

ABSTRACT

Yali-Manisi, a Xhosa writer, performs and writes traditional praise poetry (*izibongo*) and modern poems (*isihobe*) and can, therefore, be regarded as a bard because he also performs his poetry. One can safely place him in the interphase as he combines performance and writing. The influence of oral poems and other oral genres can be perceived in his works as some of his works are a product of performances which were recorded, transcribed and translated into English. The dissertation, among other things, examines the way in which Yali-Manisi's work has been influenced by such manipulations.

In this study we examine Izibongo Zeenkosi ZamaXhosa, Imfazwe kaMlanjeni, Yaphum'igqina and other individually recorded poems. His poetry is characterised by an interaction between tradition and innovation. The impact of traditional poetic canon on the poet, the way of exploiting traditional devices are the most outstanding characteristics concerning his poetry. His optimistic disposition towards the future of the South African political situation leaves one with the impression that he envisages an end to the Black-White political dichotomy.

Yali-Manisi manipulates literary forms to articulate specific socio-political and cultural attitudes which are dominant among the majority of South Africans. His writings coincide with some of the major political changes in South Africa. In his recent works, he is explicit and protests against Apartheid structures especially in Transkei and Ciskei. In his earlier works he could not articulate the feelings of his people as an *imbongi* because of the fear of censorship and themes of protests had to be handled with extreme caution if one's manuscripts were to be published at all. He often alludes to national oppression of the majority by the minority and instigates the former to be politically conscious.

In some instances (e.g. in his historical poems) he seeks to correct inaccuracies which are presented in history books. Thus showing the listener/reader another side of the coin. He displays very keen interest and deep knowledge of natural phenomena such as seasons of the year and the behaviour of animals during each period. Poems about historical figures are characterised by certain allusions which refer to realities and events in the life of the 'praised one' or his forefathers. This helps to shed light on the present situation. Although fictitious adaptations of genuine events have been done, an element of reality is still prevalent.

The concept of *ostranenie* is realised in Yali-Manisi's poetry through the employment of compound expressions, archaic expressions and the astute use of well-known poetic techniques such as symbols, metaphors, similes and repetition that characterise his poetry. He demonstrates the interdependence between the oral and written literature. We get various views on humanity to reconcile the Christian and traditional African views about God and death. It is these views to my mind that make him one of the best African writers of our time.

In an attempt to examine Yali-Manisi's background, we have included a short biography which helps to demonstrate how he has developed to be the mature *imbongi* he is today. The African socio-cultural background influences his poetry (Chapter 1).

Much attention is also paid to the influence of oral literature on his poetry, (Chapter 2) where he draws much from traditional literature genres like folktales, myths and riddles. From the mission school background we find the Bible constantly used as a source of reference. Recording, transcription and translation influences the original performance of an oral poet. This is also investigated.

Chapter Three represents an attempt to examine themes. He writes poems on nature, philosophical poems, poems in memory of black dignitaries, historical figures, historical events and committed poetry. The latter is examined against the background/conditions under which South African writers have to write. He does not only protest against political issues but also religious, moral and cultural ones. He also gives vivid impressions of the view of both the Christian and traditional African views about death.

Form, the much debated and controversial point in Nguni languages, is discussed in **Chapter Four**. All kinds of repetition, including rhythm and rhyme, are scrutinised, bearing in mind both the physical and mental form.

Chapter Five represents an attempt to identify Yali-Manisi's poetic style. Imagery symbolism and various figures of speech have been used. We try to ascertain their value and effectiveness in context. Through his abundant use of rural vocabulary Yali-Manisi manages to produce good traditional and modern poems.

3.6	COMMITTED POETRY	119
3.6.0	INTRODUCTION	119
3.3.6.1	Protest: A Brief Survey	121
3.6.2	SOCIAL COMMITMENT	125
3.6.3	POLITICAL COMMITMENT	133
3.6.4	YALI-MANISI'S WEAPONS OF PROTEST	138
3.6.4.0	Introduction	138
3.6.4.1	Words of Protest	138
3.6.4.2	Lines that are Often Used	140
3.6.5	CONCLUSION	141
3.7	THE POET'S VIEWS ABOUT DEATH	142
3.7.0	INTRODUCTION	142
3.7.1	FEATURES OF DEATH	142
3.7.2	DEATH AND THE HEREAFTER	148
3.7.3	SOME COMMON FEATURES IN HIS POEMS ABOUT DEATH	153
3.7.4	CONCLUSION	154

Chapter Four

FORM	157
4.0 INTRODUCTION	157
4.1 THE LINE AND VERSE	158
4.2 RHYTHM	159
4.3.0 RHYME	162
4.3.1 INITIAL RHYME	163
4.3.2 END RHYME	164
4.4. PARALLELISM	168
4.4.1 LINKING	169
4.4.1.1. Parallelism by Means of Initial Linking	169
4.4.1.2 Parallelism by Means of Final Linking	170
4.4.1.3 Parallelism by Means of Oblique Linking	171
4.4.1.4 Parallelism by Means of Cross Linking	172
4.5. REFRAINS	174
4.6.0 THE STANZA	174
4.6.1 REGULAR STANZAS	175
4.6.2 IRREGULAR STANZAS	175
4.6.3 UNDIVIDED POEMS	176
4.6.4 SUMMARY	177

Chapter Five

STYLE IN YALI-MANISI'S POETRY		179
5.1	INTRODUCTION	179
5.2	THE WORD (LANGUAGE USAGE)	180
	5.2.1. NEOLOGISM	181
	5.2.2 USE OF IDEOPHONES	184
5.3	IMAGERY	188
	5.3.1. IMAGES	189

TABLE OF CONTENTS

	PAGE
ACKNOWLEDGEMENTS	i
ABSTRACT	iii
Chapter One	
INTRODUCTION	1
1.0 PREAMBLE	1
1.1 THE BIOGRAPHICAL SKETCH OF THE POET	5
1.2 YALI-MANISI AS A BARD AND POET	10
1.3 THE SCOPE OF THIS WORK	13
1.4 CONCLUSION	14
Chapter Two	
TRADITIONAL LITERATURE AS ORAL LITERATURE	15
2.1 TRACES OF TRADITIONAL GENRES IN HIS WORK	21
2.1.1 FOLKTALES	22
2.1.2 MYTHS	27
2.1.3 RIDDLES	29
2.2 THE BIBLE AND HYMNS AS SOURCES OF REFERENCE	31
2.2.1 HYMNS	32
2.2.2 THE BIBLE	35
2.3 THE INFLUENCE OF RECORDING AND TRANSLATION ON THE PERFORMANCE OF A BARD	38
2.3.1 RECORDING	38
2.3.2 TRANSLATION	42
2.4 SUMMARY	47
Chapter Three	
THEMES ON WHICH HE WRITES	49
3.0 INTRODUCTION	49
3.1 ON NATURE	50
3.2 PHILOSOPHICAL POEMS	60
3.3 IN MEMORY OF FORMER EDUCATIONISTS AND OTHER WRITERS	68
3.4 HISTORICAL EVENTS	80
3.5 HISTORICAL FIGURES (IZIBONGO ZEENKOSI)	92
3.5.0 INTRODUCTION	92
3.5.1. UNGOTYA UGQR. K.D. MATANZIMA (A Daliwonga!)	93
3.5.2. UNKOSI LENNOX LESLIE SEBE (Aa Ngweyesizwe!)	102
3.5.3 UKUMKANI UXOLILIZWE SIGCAWU (Aa! Xolilizwe!!) Izibongo zeenkosi p.94	107
3.5.4 UNKOSI JUSTICE MABANDLA (Aa! Jongilizwe!)	113
3.5.5 CONCLUSION	117

3.6	COMMITTED POETRY	119
3.6.0	INTRODUCTION	119
3.3.6.1	Protest: A Brief Survey	121
3.6.2	SOCIAL COMMITMENT	125
3.6.3	POLITICAL COMMITMENT	133
3.6.4	YALI-MANISI'S WEAPONS OF PROTEST	138
3.6.4.0	Introduction	138
3.6.4.1	Words of Protest	138
3.6.4.2	Lines that are Often Used	140
3.6.5	CONCLUSION	141
3.7	THE POET'S VIEWS ABOUT DEATH	142
3.7.0	INTRODUCTION	142
3.7.1	FEATURES OF DEATH	142
3.7.2	DEATH AND THE HEREAFTER	148
3.7.3	SOME COMMON FEATURES IN HIS POEMS ABOUT DEATH	153
3.7.4	CONCLUSION	154

Chapter Four

FORM		157
4.0	INTRODUCTION	157
4.1	THE LINE AND VERSE	158
4.2	RHYTHM	159
4.3.0	RHYME	162
4.3.1	INITIAL RHYME	163
4.3.2	END RHYME	164
4.4.	PARALLELISM	168
4.4.1	LINKING	169
4.4.1.1.	Parallelism by Means of Initial Linking	169
4.4.1.2	Parallelism by Means of Final Linking	170
4.4.1.3	Parallelism by Means of Oblique Linking	171
4.4.1.4	Parallelism by Means of Cross Linking	172
4.5.	REFRAINS	174
4.6.0	THE STANZA	174
4.6.1	REGULAR STANZAS	175
4.6.2	IRREGULAR STANZAS	175
4.6.3	UNDIVIDED POEMS	176
4.6.4	SUMMARY	177

Chapter Five

	STYLE IN YALI-MANISI'S POETRY	179
5.1	INTRODUCTION	179
5.2	THE WORD (LANGUAGE USAGE)	180
5.2.1.	NEOLOGISM	181
5.2.2	USE OF IdeophoneS	184

5.3	IMAGERY	188
5.3.1.	IMAGES	189
5.3.2	FIGURATIVE LANGUAGE	191
5.3.2.1	Usage of Metaphors	191
5.3.2.2	Uses of Similes	193
5.3.2.3	Personification	197
5.3.2.4	Words Associated with Human Beings	197
5.3.2.5	He gives Human Attributes to Animals	197
5.3.2.6	Inanimate Objects	198
5.3.2.7	More on Inanimate Objects	199
5.3.3	SYMBOLISM	200
5.3.3.1	Limited Symbols	201
5.3.3.2	Traditional Symbols	202
5.3.3.3	Universal Symbols	204
5.4	IDIOMS AND PROVERBS	206
5.4.1	THE USAGE OF IDIOMS	206
5.4.2	THE USAGE OF PROVERBS	208
5.5	SUMMARY	210
Chapter Six		
GENERAL CONCLUSION		213
BIBLIOGRAPHY		217

Chapter One

INTRODUCTION

1.0 PREAMBLE

David Livingstone Phakamile Yali-Manisi is one of the leading bards in South Africa especially in the regions of Transkei and Ciskei. As an oral poet he performs praises in honour of kings, chiefs and men of high rank on certain occasions. He does not only perform them but also writes praise poetry and modern poems.

His poems are found in the following volumes; Izibongo zeenkosi zamaXhosa which was published by Lovedale Press in 1952. He had gained familiarity with the chiefs by visiting them especially when he was at Lovedale. He was then able to trace their genealogy which is of great importance, if one is to perform praises to a chief. His first book contains eighty-two poems of a noticeably diverse nature. It is in this volume that he *bongas* twenty Thembu chiefs. Here, he shows deep knowledge of chieftainship, the possible explanation being that he was born and bred in Thembuland.

Five poems are about Gcaleka chiefs. He had gleaned information from Jim Mcinziba who had been staying at Lusizi Administrative area in the Centane district. He has a wealth of knowledge about the Gcaleka chiefs, especially Chief Mcothama, the grandfather of the presently reigning, Chief Gawushe. Ten poems from Rharhabe, about whom he learnt from 1945-1948 during his stay at Lovedale as a student. At that time he had befriended Chief Ndabemfene Maqoma of Ntselamanzi near Alice.

Next, we come to eighteen poems on different subjects which he calls *amajubela* i.e. pieces. This is an appropriate sub-heading as these poems are miscellaneous poems which are mostly written in modern style. Generally, he writes mainly praise poetry as will be seen later. Then he proceeds to *amaqhawe*. Here he praises men like

Rev. John Knox Bokwe, Rubusana and, not less interesting his own father, Nobaza. S.E.K. Mqhayi features in this set of eighteen poems.

In *Izimbonono* (wailing) he laments the death of men like B.W. Vilakazi, S.E.K. Mqhayi and others. Lastly, we get *izibongo – mbaliso* (narrative poems) in which he narrates certain historical events like **Ngenkundla kaMatanzima** and **Ukuvulwa kwesakhiwo senkundla yamaRhoda I and II**.

Two years later INGUQU (1954), a volume of twenty-three poems on miscellaneous subjects was published by the Khundulu Methodist School at Bolotwa. He was, in his early years, a prolific writer and we gather from Opland (1975:179) that Yali-Manisi's third collection of poems was sent to Chief Matanzima and was subsequently lost.

Rhodes University's ISER (Institute of Social and Economic Research) published Inkululeko: Uzimele-gege eTranskei (1977). Later on in 1980, ISER XHOSA TEXT NO.6 was published and the title of this volume of thirty-two poems is YAPHUM'INGQINA. It contains a variety of poems. The volume is divided into five sections, namely;

- (i) **Izithakazelo** – descriptive poems
- (ii) **Akuhlanga lungehlanga** – Laments
- (iii) **Izikhumbuzo** – In memory of . . .
- (iv) **Izibongo zeenkosi** – In praise of chiefs
- (v) **Ezingobume belizwe** – On world events.

It is in this book that Yali-Manisi has experimented more about other forms of poetry, other than praise poetry. Generally, he writes the latter as he is an *imbongi*. In his first volume he is called "*Imbongi entsha*" (a new bard) as against S.E.K. Mqhayi who was known as "*Imbongi Yesizwe Jikelele*".

Many poems have been recorded during performance. Some of these can be found in Xhosa Oral Literature by Jeff Opland (1983). Imfazwe kaMlanjeni was published as one of the units of ISER in 1983 although it is now available from VIA Afrika. This is

a long poem of fifty-six pages based on the war of Mlanjeni (1850). Another powerful praise poem was published in ELUGAYINI (1980:10) Satyo's Anthology of Xhosa poetry, where he says about Yali-Manisi in the introduction to uNongqawuse.

Le yimbongi yaphaya ebaThenjini eLady Frere. Ukuvunda kwesiphiwo sayo sobumbongi baziwa ngabakha basezinkundleni nayo. Ihlombe analo limenza akhe atsho nje nokuba kuhlangelewe njee ngabantu . . . Unegalelo kakhulu ekukhupheni izibongo zomthonyama.

(This bard hails from Lady Frere in Tembuland. His talent in praise poetry is well known to those who had been with him in tribal activities. His inspiration causes him to start singing praise poetry in any gathering of the people . . . He has contributed much to praise poetry).

Opland (1975:181) adds to Satyo's comment about Yali-Manisi's contribution to praise poetry when he says,

David Yali-Manisi and Melikaya Mbutuma contribute strongly and forcefully to the tradition of the imbongi. I believe that they are two of the finest poets in this country of any colour or language.

Opland's words reflect his satisfaction with the poetry of Yali-Manisi and Mbutuma.

His colleagues remember him as a new bard because he often featured in festivities.

Opland (1983:107) cites the following words from Max Khamile:

. . . There was one chap up in Tembuland . . .
You know, I heard him just before
the fiery days of the Congress Movement.
Ah, that boy I took him for good.
. . . That was Yali-Manisi; Manisi I think.

This indicates that Yali-Manisi is generally accepted as an oral poet. One may note that Max Khamile had heard him. He did not read his poetry as we do. The word 'boy' here is not used in a derogatory way or to belittle his achievements, as one may think, but to emphasise his youth. This can also be regarded as an expression of admiration.

The following information about Yali-Manisi gives us a picture of a gifted, hard-working young man who took all the trouble to visit chiefs in various parts of the country. In his introduction to Inguqu, 1954:p(i), Dorington Nobaza puts it thus,

This gentleman D.P.L. Yali-Manisi, revealed himself as a gifted *imbongi* at an early stage when he was a boy of 16 years. He was recognised at Lovedale, at Stewart's place, where he praised at a large gathering at the St Ntsikana Memorial Service . . . in 1946. Since then he has become known as the new *imbongi* of the nation. He has been in demand at all national festivities, where he praised both chiefs and the nation (Opland 1983:107).

It is this recognition that has compelled us to study and examine Yali-Manisi's work more deeply. As can be deduced from the above comments, those who have listened to Yali-Manisi and to a lesser extent those who read his poetry, do seem to accept him as a poet. They may also understand and appreciate oral poetry.

This study will be based mainly on his three volumes, namely Izibongo zeenkosi zamaXhosa (1952), Yaphum' ingqina (1980) and Imfazwe kaMlanjeni (1983). The first two books contain a variety of 114 poems which are not included in Inguqu (currently out of print) and Inkululeko and other poems which were individually recorded. These three volumes will be abbreviated as follows in the text: Izibongo Zeenkosi ZamaXhosa as Izibongo, Yaphum'ingqina as Yaphuma, and Imfazwe kaMlanjeni as Imfazwe.

The first volume is written in the old orthography and spelling. These will be duly corrected in all quotations and extracts in this work.

When one examines a writer's work it is often useful to examine his background as this may afford one an opportunity to know the influence of the background on the work under scrutiny. Ntuli (1979:1) is of the opinion that:

. . . a critic may be prejudiced by his knowledge of the writer's life history and may arrive at incorrect interpretations of the work under scrutiny.

Having noted what Ntuli has said, we have to include the biography as we believe that Yali-Manisi could not have sung and written so much poetry if the environment and contemporaries from which he obtained this valuable information did not assist him in one way or another. We shall give a sketch of Yali-Manisi's life history as it is relevant to his writings.

1.1 THE BIOGRAPHICAL SKETCH OF THE POET

David Livingstone Phakamile Yali-Manisi was born on 17 September 1926 at Nqingana, the subward of Khundulu Administrative Area, Lady Frere in Transkei. When I visited him at his home on Sunday, 23 March 1992, he told me in an interview about the origin of his three names. His father named him Phakamile and when he went to school he was given a 'christian name', Livingstone as was common practice in those days.

Like all Xhosa boys, at the age of eight, he was a herd boy while alternately he attended the local Khundulu Methodist School, under the principalship of Mr J.M. Melamane. He passed standard three and went to Freemantle, where he was admitted to standard four. He passed standard four, but could not continue with his studies due to financial problems.

Yali-Manisi grew up in a rural environment, among old men like Dlomo, his father's elder brother and especially Jim Mcinziba from whom he gained vast knowledge about Gcaleka chiefs. This is one reason why Yali-Manisi could say about Mcothama's son, Krazukile (Izibongo, p.46):

UKrazukil' umntak'aMcothama,
Umntak' aGungqa njengepulu,
Yon' igungqay' ukuba kuyalinywa,
Bizan' amaTshaw, eze onke . . .

(Krazukile the son of Mcothama,
The son of one that shakes like a plough,
It shakes when one ploughs,
Call all the Tshawe clan . . .).

There is a saying in Nguni that everyone is a praise singer in his own right. This is because everybody, male or female knows the praise names of his/her own clan. The young boys start by praising their friends (*ukuntyontyela*) during petty fights, their dogs during hunting expeditions, fighting bulls or even racing horses. As these develop from simple names to more complex praise images, finally they become fully fledged praise-poetry. Wainwright (1982 (2.2):109-111) and Kuse (1973:41-42), are

of the opinion that a talented boy will excel and develop his *izibongo* as he grows older and receives more practice as an *imbongi*.

As early as 1943, Yali-Manisi was inspired by the sight of initiates in his location and started to sing praises to them and their fathers. This was his first experience to *bonga* in public.

In 1944, he went to Cape Town where he worked at Rondebosch as a gardener (he calls himself a 'garden-boy', which is a name that was given to that type of worker, whether one was a boy or not). He worked for a Harry-Hamer family from England. He was supervised by two old ladies. Although he introduced himself as Livingstone (easier to pronounce than Phakamile) as was common during that period, Mrs Harry-Hamer told him later that the name Livingstone was 'too dignified' for him. They would rather call him David. Since then they insisted in calling him David. To this day he is known as David Livingstone Phakamile Yali-Manisi.

On being asked why he has a compound surname, something very rare among the Nguni, he explained that his father was Manisi. He was nicknamed 'Yali' because he was a good instructor, an activity known as *ukuyala* from which *Siyale Manisi* was derived. The noun *iyali* can be used only when one is an expert in doing something e.g. *ichule*, *inkweli* etc. The compound surname developed and sooner or later *Siyale Manisi* became Yali-Manisi, son of Nobathana and Nobaza. They belong to the Hala House which is very close to the chiefs as they are senior councillors. He sums up his genealogy in *Izibongo*, p.103 by saying:

Lo ngunyana omkhulu kaNobathana
KaNobaza, kaLukhuni, kaMangcethe
kaNgcangula umNcotsho . . . Yincam'-
ebuphakathini bakwaHala . . .

(This is the eldest son of Nobathana
of Nobaza, Lukhuni, Manchethe, of
Ngcanguba of the Ncotsho clan . . .
He is in the main line of the Hala senior councillors).

He left Rondebosch with enough money to resume his studies. He was recommended by a Presbyterian minister of religion to Lovedale, although he belonged to the Methodist church. He was admitted to standard five in 1945. He arrived on a Friday and the following Monday was to be St Ntsikana Memorial Service day for the Youth. He was requested to *bonga* as S.E.K. Mqhayi had just died in the same year and there was nobody to take his place.

He did it so well that Mr J.J. Arhosi (later Reverend) together with Rev. James Calatha invited him to *bonga* for the adults in the same event. Another *imbongi* had been brought from Cradock to participate in the same event. People expected a tough competition.

Yali-Manisi received much encouragement and material assistance from his colleagues. For example, he obtained a jackal cape from Mr Ncamashe, head-gear (*isidlokolo*) from Mr Time of Lady Frere. A friend had to go to Ngqele, Middledrift to borrow two spears. An *imbongi* was completely attired for the occasion. He took the first opportunity and performed so well that the old man from Cradock refused to take part in praise-singing. He was immediately crowned *Imbongi Entsha* (the new /young praise poet) who had taken Mqhayi's place. This recognition opened the way for more performances as he was invited to *bonga* at various National festivities.

Chief Ndabemfene Maqoma, who was a speaker at St Ntsikana Memorial Service, befriended that young poet. From him he learnt more about the history of the Eastern Cape and Rharhabe chiefs which was to be useful for his later writings. He has written some praise poems on them in Zeenkosi page 48-62 including Ndabemfene himself.

On being reminded that he was once punished at Lovedale for making 'noise' he relates how one Sunday afternoon, he was relaxing when a boy by the name of Mpinda from Middledrift came to their dormitory, reciting poems from *Imibengo* probably to challenge his ability to *bonga*. He became so emotional that he took his

knob kerie and started to *bonga* while advancing towards him. Mpinda changed from poem to poem while retreating from Yali-Manisi.

Everybody came out of the hostel; even girls joined in to see what was happening. He claims that he would have beaten him had he (Mpinda) not escape towards Victoria Hospital. The new bard was shocked to see that that trivial event had turned into a drama. Mr Macgillvery, the house-master subjected him to much questioning. He was subsequently warned for propagating 'heathen work' at a Christian Institute. The Mpinda incident prompted the school authorities to watch his activities.

He belonged to a club called IODT in which students spread the Word of God in the surrounding locations. When asked what is meant by the above acronym, he smiled mischievously and said "I ONLY DRINK TEA". Mr L.L. Sebe, who was their president gave Yali-Manisi an opportunity to pray, one Sunday evening. He took the 'platform' and when he said 'Amen' at the end of the prayer, he found that all the students in the hall had not closed their eyes, because he was praying in the voice of a bard, for freedom. The students clapped their hands in jubilation, gave "a standing ovation", to use his words.

It was this political inclination that caused him to be at logger-heads with the then principal of Lovedale, Dr Shepherd who summarily expelled him for his 'heathen activities'. He later completed standard seven at Matanzima Secondary School after which he went to work in Port Elizabeth while he was studying privately with the Union College. He did not pass matric but has a good command of English. He worked as a clerk at TEBA where he assisted in recruiting miners in Queenstown. He had to resign because during his spare time he held ANC meetings every Sunday. The police lodged a complaint with his managers who told him to stop the practice or lose his job. He chose the latter and spent most of the day hiding in the mountains behind his home to avoid arrest for political activities.

He was later employed as a labourer at St Marks where he worked at the water irrigation scheme at Lubisi Dam. Chief Manzezulu Mtirara appointed him as Tribal

Authority Clerk and he was later transferred to the Lady Frere Magistrate's office where he worked until 1982.

In December 1970, he met Professor Jeff Opland who became interested in his work. Opland was impressed by Yali-Manisi's oral performances. Opland (1983:110) says about his talent:

The performances of an oral poem by Manisi is an impressive event. He is a compact man who exudes an aura of barely contained energy . . . before a public performance he is tense and taciturn seeming to be searching deep within himself . . . he explodes into poetry, forcing his words out in a rich and fluent torrent, in a measured and urgent style that demands attention.

He spent five weeks in 1979 at Rhodes University with the Institute of Social and Economic Research (ISER) as a Mobile Traditional Artist in Residence. This accorded him a chance to record some of his oral performances from which he published Yaphum' inggina in 1980. He also assisted ISER in its economic research up to 1985.

From August 1986 to 1989, he was assisting Professor W. Kuse of the University of Transkei in his research based on Ibali LabaThembu because he has valuable knowledge of the traditions and customs of his people.

In 1988, Professor Opland who was then in America, invited Yali-Manisi to assist him at Vassa College, POUGHKEEPSIE in New York state. He specialised in the section dealing with African traditions and customs, particularly those concerned with South Africa. He visited several universities among which he mentioned Harvard in Boston. He performed praise poems which were recorded, transcribed and translated into English and distributed to students there. His performances are also available in video-cassette form.

He is married to MamCirha, daughter of Menziwa Nini. His mother was from the Mpinga clan. He has six children, four sons and two daughters. He still claims to be a member of the African National Congress just as he did when he was at Lovedale. When asked about the contents of one of his poems, Uzimele Geqe waseTranskei, he dismisses that by saying in Xhosa, "*Ndandiqhuba abayayo*", meaning that he was not

personally involved with what was going on in the formation of TBVC states. He had sounded various warnings to both chiefs K.D. Matanzima and L.L. Sebe in some of his poems, (Yali-Manisi, 1980:119 and 103) and we do not doubt his allegiance to the ANC after the problems he encountered because of his political beliefs. The only praise-poem he has for Nelson Mandela was composed when he (Mr Mandela) was still in prison.

Old age and poor health have a noticeable effect on him and his vigour and public performances are gradually becoming the thing of the past. We hope he will still use his pen to write *izibongo* about the present conditions.

1.2 YALI-MANISI AS A BARD AND POET

To be able to examine Yali-Manisi's work properly we have to examine his contribution to both izibongo (praise poetry) and isihobe (modern poems). He started off by performing his poetry in public and later wrote it following both the traditional Xhosa and the Western styles.

A bard featured and still features in public gatherings and recently, following cultural changes, in the official openings of buildings, opening day of Parliament in the Homelands, festivals and more recently graduation ceremonies. A bard has to be placed in the traditional context to be fully understood. Opland (1982:169) defines an *imbongi* by illustrating what he is not:

The *imbongi* is not a lyric poet expressing his reaction to natural phenomena, nor an epic poet spinning tales about heroes for the diversion of his audience, nor is he a medieval minstrel wandering from place to place earning livelihood by his unit and the entertainment he purveys. He produces . . . praise poetry.

His praise poetry (*Izibongo*) is distinct from his modern poems (*isihobe*). He does not use well-formulated stanzas or metre. The length of lines is controlled by the idea he wants to express.

Opland and Mtuze (1983:p.vi) in the introduction to their anthology of poems **Isigodlo SikaPhalo**, maintain that Yali-Manisi is a bard and further stress the differences between a modern poet and a praise poet. They say:

Izibongo zikaMqhayi ezingonkosi uSilimela wamaNdlambe okanye umbongo kaYali-Manisi kubantwana besikolo baseRhini zizibongo zesithethe ezibongwe yimbongi: Zakhutshelwa phantsi bezishicilelwa ngomatshini xa kanye loo mbongi ibibonga.

(Mqhayi's praise poems about Chief Silimela of the Ndlambe's or the praise poem by Yali-Manisi to the pupils of Grahamstown are traditional poems sung by the bard: They were recorded during performance and later written down).

Gunner (1976:78) has this to say about the bard and his art.

The bard is a spectacular figure, eloquent and visually compelling. The description serves as a forcible reminder to us that despite the undoubted power beauty of much praise poetry, the complete art form is more than the words alone.

Gunner has a picture of a bard in full traditional dress (see biography). We get another testimony from one of the leading poets, St J. Page Yako (1977:111-115) about Yali-Manisi in his poem **Ngemini kaNtsikana eRhini** (1950). In this poem, Yali-Manisi is mentioned as one of the best *imbongi* as he had proved himself in Grahamstown. The poet further invites all other bards to go to Ntambozuko, to hear more about his *izibongo* (Yako, 1977:112). This is from a beautifully composed poem of 109 lines from **Ikhwezi**.

... Izikhali zikaMqhayi mazinikelwe kuManisi,
Imbongi kaDaliwong' umntakaMhlobo,
Uswazi olumaqhinaqhina lwaseRhode,

Yatsho le mbongi eRhini lema nelanga
Yaphum' inyanga labuya nekhwezi,
Zabuya neenkwenkwezi kwasa kwathi dlwe,
limoto zathanda ukubhabha njengeentaka,
Lungavuk' uthuli ziqhumisel' uManisi,
libhaloni zahamba phantsi ngokweenkomo,
Zeziphulaphule kakuhl' uManisi,
Nololiwe weza ngomv' ekhaya,
Hlez' amalahl' arhax' imbongi yakuKhundulu,

Nepolis' elalilapho laman' ukunqwala,
Namahanibhoy' axengaxenga,
Nemithetho yang' ikhululekile,
NgumntakaManisi.

(Mqhayi's position must be given to Manisi,
The bard of Daliwonga the son of Mhlobo,
The knotted switch from Rhode,

...
He sung praise in Grahamstown and
the sun came to a stand-still,
The moon rose and the morning star also returned,
The stars returned, and everything became clear,
The cars started to fly like birds,
So that they may not raise dust to disturb Manisi,
Planes moved about on the ground like cattle,
So as to listen well to Manisi,
The train reversed home,
In case the coal should choke the bard from Khundulu,

...
A policeman who was there repeatedly nodded,
The handcuffs rattled,
The laws seemed to be eased because of the son of Manisi).

This shows that Yali-Manisi is indeed a bard, although he adopted the Western way of writing poetry, which has affected the structure of his work. So he does not only perform his *izibongo* but also writes them. The influence on structure can be observed in written praise poems which are divided into stanzas, but these are written as if they were composed to be heard not to be read. They show similarity with performed poems. Yali-Manisi shares some of this type with other poets where he has adapted the structure of his praise poems. For example in *Izibongo*, p.7, there is a poem to Jongilanga Dalindyebo written in this form. Gunner (1976:71), has observed this trend because she claims that other younger poets such as J.C. Dlamini have attempted to harness the rhetorical power and stylistic devices of traditional praise-poems in written composition. Thus the formal Western education and the written literary tradition have an influence on *izibongo* and vice-versa.

Yali-Manisi experimented with more abstract topics where he followed the Western style (*isihobe*). These poems have a fully controlled form with regular stanzas and rhyme scheme. For example, *lintshaba* in *Izibongo*, p.72, we see a poem of 34 stanzas with four lines each. Each line has two or three words and a rhyme scheme aa bb in all the stanzas. This is a highly contrived poem which is different from his

emotionally changed praise-poems. It is cool and meditative. The following is the first stanza.

lintshaba zindingqongile,
linzingo zindongamele,
Zada zanding' ong' ozela,
Zimbi zandigagamela.

(Enemies surround me,
Troubles overpower me,
They are even making faces at me,
Some are taking advantage of me).

We have tried to show that Yali-Manisi is both a bard and a poet. This is shown by his performances which have been recorded and various modern poems from his books. This had added what we can call modern praise-poems which are slightly different from those sung in public. He, himself, confided that he writes poems (*isihobe*) with an aching head as it demands much from the writer as far as structure is concerned. So he is more of a bard than a modern poet.

1.3 THE SCOPE OF THIS WORK

In Chapter Two we propose first of all to consider "what is oral" in oral literature so as to enable us to demonstrate the close relationship between the praise poetry (oral poetry) and Yali-Manisi's written poetry. We have discovered some references to some traditional genres like folktales, myths and riddles. He has used the Bible as a source of reference in many of his *izibongo* and *isihobe*. Lastly, we intend to look at recording and how it influences the performances of a bard.

In the third chapter, we have themes on which he writes. Fortunately he has personally classified his work in his first volume and this classification will be followed (Yali-Manisi, 1952). He has some poems about death and those about views associated with youth. Opland & Mtuze (1983:63), have published a poem by Yali-Manisi directed to the pupils of Ntsika School in Grahamstown.

In this poem (lines 40-45), he appeals to the youth to change their views about education. This poem therefore features under committed poetry similar to those poems in the last pages of Yaphuma.

In Chapter Four, we shall tackle form, bearing in mind the much debated and controversial point that Nguni languages do not lend themselves much to metre or rhythm. We shall examine both physical and mental form (Boulton, 1962:1). All kinds of repetition will be scrutinised.

Chapter Five, deals with imagery and symbolism found in his works. All the various forms will be examined in context i.e. in relation to the poems in which they occur. We shall also deal with various figures of speech like similes, metaphors, personification etc. stressing their effect in each case.

1.4 CONCLUSION

In this introductory chapter we have given the parameters of this study. It touches on the biographical sketch of the poet and reveals some aspects of his background. Those aspects have moulded him into what he is today. Again we have seen why we call him *imbongi* and at the same time a modern poet (*umbhali wesihobe*). We therefore expect two distinct types of poems from his works. Much has been written about Yali-Manisi himself as an *imbongi*, as we have seen from the above extracts than about his work. This, therefore, is a discussion aimed at stimulating a more intensive investigation into the individual aspects of the poetry of Yali-Manisi.

Chapter Two

TRADITIONAL LITERATURE AS ORAL LITERATURE

In order to examine Yali-Manisi's poetry adequately, we shall have to examine what is 'oral' in oral literature because this bard's work is basically oral in nature and inclination. As a traditional poet Yali-Manisi performs poems in public, hence some of his printed poems are transcriptions of his oral performances. He has converted most of his *izibongo* to written poetry. Andrzejewski (1965:5) says that one of the most important prerequisites in the study of oral literature of any society is to see it in its proper perspective as an art with its own medium, as a language in the spoken form. He compares oral literature with written literature which also uses language as a medium and says,

Written literature also uses language as its medium but does so in a solidified visual form. The medium is essentially the same, and there is substantial evidence that the difference between preliterate and literature languages are only superficial.

Propp (1984:5-9) puts it more bluntly when he says that folklore is the product of verbal art and so there are similarities in the task of written and oral literature. This brings to light certain similarities in their tasks and methods. The connection between these is often ignored, as a result the evolutionists regard performers as too primitive to be considered artists in any regular sense of the word.

According to Finnegan (1976:1) statements like the above seem to equate oral literature with written literature found in 'civilised' countries, whereas people, brought up in other cultures, like those in Europe, who lay stress on literacy and written tradition, view orality as consisting of crude artistically under-developed formulations. If we agree that both literatures are based on language, there are no grounds to underrate it in the field of artistic expression purely because it is oral. Finnegan (1977:2) says about this problem,

... oral poetry is such that its study falls squarely within the field of literature, it can throw light on literatures 'proper' understood as written literatures and

is also part of literature as it is generally understood. What is more, there is no clear cut line between 'oral' and written literature and when one tries to differentiate between them – as is often attempted – it becomes clear that there are constant overlaps.

Oral poetry is not something far away and primitive as some scholars often make us to think, it is with us and thriving. Foley (1986:3) claims that this is an indisputably general phenomenon that no matter where one looks in the world one will find either traces of an oral tradition that preceded (and in some cases still subsists alongside) written traditions or an ongoing oral poetry is all around us still, making examples of those chanted emotional verses transmitted by radios and television. Even carols and hymns can be regarded as oral poetry in circulation, for although they appear in written form, they surely achieve their impact and active circulation through oral means. As far as Lord (1960:5) is concerned the word oral does not mean merely oral presentation (as applied to oral epics) so can any other poem like *izibongo* be performed orally. He puts it this way,

What is important is not the oral performance, but rather the composition *during* oral performance.

Lord's theory is applicable to *izibongo* as the use of the word 'oral' may give rise to misconceptions with those who would like us to believe that oral literature, especially *izibongo* is memorised and is learnt verbatim from generation to generation. He says these are mere reciters and Yali-Manisi does not belong to that group because he does not compose for a performance but in performance.

Finnegan (1976:9) agrees with Lord as she is of the opinion that the oral artist has a scope to improvise or recreate some variation which is individual creativity. This is 'composition' as the individual has some latitude to show original talent. This technique came into being long before the art of writing was invented. Opland (1990) in his article published in the South African Journal of African Languages "The Improvised Line" is at pains to explain that Xhosa poets, especially Yali-Manisi, compose during performance unlike the Zulu bards who repeat the same *izibongo* for a particular chief on all occasions.

In Stoltz and Shannon (1976:128) Finnegan emphasises variability and the unique nature of each performance by a composer/performer. She further warns against the temptation to accept uncritically Lord's theory, because it is applicable and useful in the study of oral literature in Africa and other third world countries. Her summary of impressions about oral literature when put schematically is as follows:

1. That there is a single and identifiable phenomenon called 'oral' literature (or more specifically 'oral' poetry) about which it is possible to generalise.
2. That this 'oral' literature (or more specifically 'oral' poetry) is radically different from and opposed to written literature (or poetry).
3. That the term 'oral composition' likewise refers to some clear-cut and identifiable process, so that when/if one has deduced 'oral' composition; from evidence one has deduced something definite and meaningful.

She objects to these three assumptions as proposed by the Parry-Lord theory. She does not encourage much differentiation between 'oral' and 'written'. She is against generalisation as we see them above because oral and written literature often in practice comprise relative and overlapping rather than mutually exclusive categories. More-over, oral composers/performers need not be non-literate to practise orally as most people associate oral literature with non-literacy, neither do literate people destroy oral literature, as we shall see with Yali-Manisi. Bauman (1978:3-45) expatiates on the importance of performance where he tries to develop verbal art as performance. Yali-Manisi, in this work, is a performer and the performance situation involves performer, art form, audience and setting. So performance is a unifying thread tying together the marked, spheres of verbal behaviour into a general unified conception of verbal art as a way of speaking. Finnegan (1977:28) maintains that

This performance aspect is sometimes forgotten, even though it lies at the heart of the whole concept of oral literature. It is easy to concentrate on an analysis of verbal elements. All this has its importance for oral literature, . . . But one also needs to remember the circumstances of the performance of a piece.

One can then deduce that performance is part and parcel of oral literature as the success of its delivery depends on its performance. Another question arises as to

author and standard version in oral literature. This is very relative in oral literature as compared to written literature hence the assumption that oral literature arises communally from the people, justifying the arrogant attitude of recorders who always ignore to record the source or informant when dealing with oral art. Wainwright (1982,2.2:144), Finnegan (1976:14) and Okpewho (1992:30) comment on this issue under ethics and Finnegan, proceeds to say the original authors of a large portion cannot be accounted for because

It is frequently assumed that because many stories are unaccompanied by their teller's names (though it may be the fault of their collectors) stories are simply considered as part of a larger tradition and the individual creativity of the story-teller does not count.

Propp (1984:6-7) also touches on the problem of authorship which is one of the specific features of this literature genre. It always seems to scholars that someone must have been the first to compose a certain piece of work and it is further mentioned that in origin folklore may be likened not to literature but to language, which is invented by no one and which has neither an author nor authors. The language arises everywhere and changes in a regular way, independently of people's will, once there are appropriate conditions for it to change.

It is difficult if not impossible to get a recognised version in oral literature as words and style differ. Stoltz and Shannon (1976) maintain that this is due to the fact that even sequences differ very much as new elements are introduced because of its oral transmission. Propp (1984:3-5) notes that even performers do not repeat their texts verbatim which draws us back to the question of memorisation and recitation, but at the same time draws our attention to written literature: variability or changeability.

Propp (1984:8) says,

Even if these changes are insignificant (but they can be very great), even if the changes that take place in folklore text are sometimes slow as a geological process, what is important is the fact of changeability of folklore compared with the stability of literature . . . These changes are not made accidentally but in accordance with certain laws.

Everything that is outdated and incongruous with new attitudes, tastes and ideology will be discarded.

So oral literature keeps with the times and is not as static and primitive as one may think. One will never get a standard version even from the same informant. Oral literature has other potentialities which cannot be employed by written literature, one of which is performance. The artist can make use of his audience which can take part in the performance, for example Imbongi calls attention with words like 'Aa; *Daliwonga*'. Traditionally the audience has to respond with the repetition of the same words. Having thus drawn their attention and participation he/she proceeds with his *izibongo*. His attire is of great significance in bringing about the required mood and visual effect. His voice tone changes, gestures, expressions and mimicry all work together to bring effect as he is face to face with the audience. According to Finnegan (1977:16-24) there are three ways in which a poem can most readily be called oral in terms of:

1. its composition
2. its mode of transmission
3. and its performance.

Finnegan admits that the oral nature of oral poetry is difficult to pin down if one looks at the above criteria because of variation and problems associated with the assessment of each of the above aspects of oral-ness.

What happens when an oral performance itself has been recorded and transcribed into a text, as is commonly the case these days? Does it change its 'orality' and become written literature? Schipper (1989:64) is of the opinion that whether the oral materials have been changed or adapted so that a new text in the written tradition has been created, it is still oral literature, because the very presence of the performance without whom oral literature cannot exist is a fundamental characteristic which must not be overlooked.

Finnegan (1977:17) casts this in a series of questions, namely,

What are we to say, for instance, about some of the school children's verse that has now been written down and published? Does the fact of its having been recorded in writing make it no longer oral? . . . What about the situation

where a child hears a parent read out one of the printed verses and then goes back to repeat it and propagate it in school playgrounds?

And what about the popular hymns whether English., Zulu, or Kikuyu, which may begin their lives in written forms and appear in collected hymnodies, but nevertheless circulate largely by oral means through congregations made thoroughly familiar with them?

All these questions seem to show that the oral and the written are interlinked and cannot be totally separated from each other. Havelock (1983:11) assumes the same stand when he claims that the two (orality and literacy) are sharpened and focused against each other, yet can be seen as still interwoven in our society. He proceeds to say,

It is, of course, a mistake to polarize these as mutually exclusive. Their relationship is one of the mutual, creative tension, one that has both a historical dimension, as literature societies have emerged out of oralist ones – . . . The tension can sometimes be perceived as pulling one way in favour of a restored orality and then the way in favour of replacing it altogether by sophisticated literacy.

Gunner in Barber (1985:49-55) seems to be of the same option when she expatiates on the written form of *izibongo* by A.T. Qabula (her informant). Qabula does not only want to concentrate on the oral part of his poetry but they have also to be written or printed although he performs them orally. This brings us to the conclusion that an *imbongi* is free to borrow and apply his own improvisation and make the material unique and his own. There is much overlapping in traditional poetry about stars, rivers, hills, ferocious animals, mythical snakes, etc. All these make some fundamental characteristic of *izibongo*, (Kuse, 1973:70-85) as will be seen in Yali-Manisi's works.

We have also observed that oral and written literature are mutually dependent and often overlap and *izibongo* is a part of oral literature.

2.1 TRACES OF TRADITIONAL GENRES IN HIS WORK

It was mentioned earlier that Yali-Manisi grew up in a cultural environment which moulded him and his poetry into a certain shape and direction. To produce poetry one has to appeal to one's experiences. Lestrade (1959:291) has pointed out that early environment has an important part to play in determining the writer's method and range in his/her writings. This is illustrated by quoting what one great novelist wrote about himself i.e. George Eliot as quoted by Satyo (1977:4) as having said that,

at present my mind works with the most freedom and the keenest sense of poetry in my remotest past.

This means the present experiences do not at all supersede the earlier ones. Satyo further notes that it is not uncommon for an author to find nourishment for his creative work from someone or from some event which strikes him/her (Ibid. p.5). It stands to reason therefore that a writer will always be influenced in one way or the other. It is that influence that we would like to determine in this part of our study as Yali-Manisi is no exception.

Traditional genres have provided him with sources from which he often refers, in order to enrich his poetry. In his compositions he started off with *izibongo*, the main type of poetry that was currently abundant in his local environment. He must have learnt written poetry at school and has come into contact with poetry of writers like S.E.K. Mqhayi, J.J.R. Jolobe and others. The former is lavishly quoted by Yali-Manisi in his writings and performances. There are also obvious references to traditional prose narratives like folktales, myths and riddles. As a former student of a mission school, one finds his works interspersed with biblical references and even direct quotations from the Bible.

Yali-Manisi's work is enriched by the material he has obtained from his environment and other poets. Ntuli (1979:19) says that no artist can claim to be completely independent and original. He quotes Garrison (1976:17) as follows:

If originality were defined as the creation of an entirely new product or ideas, without dependence upon the work of others, few if any of the world's masterpieces could be termed original.

The poet constantly refers or quotes without acknowledgement. This may also be attributed to the influence of traditional oral literature, where one is free to use the material without claim of authorship as in traditional songs, *iingoma zakwaNtu* and *iintsomi* (folktales and myths). One simply 'adopts' the material, it becomes his own and he improves it. This adoption and adaptation style is reminiscent of traditional performers of whom Yali-Manisi is one.

What is left now in this section is to point out these traces from his works to prove that folktales, myths, riddles and the Bible have influence on his work. Some lines of note will be quoted for a closer scrutiny.

2.1.1 FOLKTALES

These are traditional tales which are a genre of traditional oral literature quite distinct from oral poetry or episodes of tribal history. Most scholars may define *inganekwana* (intsomi) as a tale which is not believed to be true, (except by children) which is related primarily for entertainment and which revolves around the doings, often fantastic, of men, animals and numerous extraordinary creatures.

Among these creatures we include talking birds and animals like oosofudwazana noomvundlana, i.e. tortoise and hares respectively.

African people do not distinguish between the various types of folktales hence the blanket term in Xhosa (*iintsomi*, *inganekwana*, in Zulu and *ditshomo* in Southern Sotho). The following scholars agree with one another on the definition of a folktale, i.e. Guma (1967) and Finnegan (1976).

One of the most useful techniques an *imbongi* uses is allusion. This is common when *izibongo* are performed in public. The *imbongi* alludes to various episodes associated

with the subject. This may be negative or positive, but the audience will be able to remember the event in question. Kuse (1973:78) notes this when he refers to passages that are critical of the object of praise, or satirical. He says that they are either direct criticism or criticism couched in ambiguity masquerading as praise or attitudinal neutrality. He refers to Ngangelizwe's praises which Yali-Manisi (1952:16) also quotes, *viz.*

Lirhamb' elinendevu lakwaMthirara,
Elabonwa ngabafazi bakwaMbanga
bephangela.

(He is the bearded puff adder of Mthirara's domain,
which was seen by the women of Mbanga's household
while going to work early).

This is a typical allusion which can only be understood by those who know the event behind the allusion and will therefore leave the listeners asking each other or relating the event to each other in detail even after the *imbongi* has finished delivering his/her *izibongo*. Even Kuse (*ibid.* p.78), due to the sensitivity of this allusion, merely says Ngangelizwe was,

Someone who often did things which he knew ought not to be done, even by a king. He habitually offended refined sensitivities and flouted humane considerations. He was a naughty person (my emphasis).

Yali-Manisi sometimes makes brief allusions to folktales, possibly because he knows that his audience or readers know these stories, so he does not give details. An example of this is found in a poem about A.C. Jordan (Yaphuma, p.85) where he uses the following simile,

Nakaloku sisakubona
Uqiqizela ngokoHili

(Even now we can still see you,
Busy as a dwarf (found in intsomi).

This is a very mischievous character who is sometimes called *Thikoloshe* in Xhosa. It occurs very often in *intsomi* and is often employed by mischievous women to do jobs associated with witchcraft. It is well known for its vanishing act when surprised by someone. This simile seems to be against the good work done by Jordan but the

poet emphasises the character of being busy not the activities of the dwarf. Jordan must have been a busy man.

When Yali-Manisi 'praises' Xolilizwe Sigcawu he uses imagery that instils fear and can only occur in the imaginary world of folktales (Yaphuma, p.99).

Kucombuluk' inamba yakuloNomkhafulo,
 llephuz' amadangatye ngeempumlo,
 lleny' ulwimi ngokwenkanyamba
 Idiliz' iintaba zigqum' amathafa,
 Ikrazul' imilambo kutshim' imithombo,

(The Python of Nomkhafulo's domain uncoils,
 It gives out flames through the nose,
 It gives out sparks through the ribs,
 It lashes out the tongue like a Nkanyamba (snake)
 It breaks down mountains and they cover plains
 It cuts rivers and springs dry up.)

Inkanyamba is believed to be a very huge snake which when it passes a certain area, causes a terrible storm which uproots trees and damages houses, leaving havoc in its trail. In the poem we are made to imagine what would happen when the chief is angry. The poet draws our attention to this extraordinary creature.

The following extract from Imfazwe, p.19, section vii, lines 4-13 reminds one of *intsomi* characters. At this moment the Xhosa warriors have been defeated and chased into the forest by Smith's soldiers. This is a very tense period of the war and the Xhosa are dying from gun shots, but we get a comic relief when the poet says,

Ath' akurhox' awasemaXhoseni,
 Ajabul' ajakatyek awasemLungwini,
 Azizantant' awangqing' amahlathi,
 Ememeza buntlamba esithi,
 Mawuphum' umdod' emhlathini
 Umkhwenkw' ufikile ngoku
 Kusitshiwo nje ke ngunko – nko – nko,
 Izulu lezandla liyathululisana,

(When the Xhosa warriors retreated,
 The colonial forces became very excited,
 The son of Smith called his forces repeatedly,
 They moved about surrounding the forests,
 They shouted insultingly saying,
 Let the men come out of the forest,
 The boys have arrived now.

All this time the guns were thundering
The cannons were shot repeatedly,)

The poet in this extract exploits the fact that the soldiers were not very conversant with the Xhosa language and as a result they used wrong words to express their derogatory remarks. They may have been called 'boys' by the Xhosa not 'men' so they were emphasising that the 'boys' had defeated 'men' so they were challenging them. The poet reveals their inability to use the Xhosa language in the following lines,

Mawuphum' umdod' emhlathini,
Umkhwenkw' ufikile ngoku.

The speaker shows lack of knowledge about the use of Xhosa in his use of the noun umdoda. The speaker uses the incorrect prefix (isimaphambili) um- which should have been in- to form indoda (man) or ama- to form plural amadoda (men). In the first line this mistake causes the speaker to form a wrong objective concord from the wrong basic prefix or prefix proper (isisekelo) as a result he has – wu – instead of yi – or ka – for singular and plural respectively.

Then we have emhlathini (from the jaw) which is totally wrong, it ought to have been ehlathini (from the forest). One of two things must have happened here:

1. he may have used a wrong word due to his shortage of vocabulary; or
2. he may have unwittingly added the prefix proper to the noun Hlathi thereby changing the meaning of the word.

In the next line umkhwenkwe is a type of indigenous shrub with medicinal use. So instead of ama- the speaker insists on um- and the meaning has changed as the word no longer means the boys. Due to the wrong prefix proper the subjectival concord u- in ufikile ought to have been a- as in afikile. The speaker then produces nonsense sentences which can be literally translated as follows,

(Let the mdoda [meaningless] come out of the jaw,
The medicinal shrub has arrived now.)

This ridiculous misuse of language is very common in *intsomi*. The narrator usually causes *oothikoloshe* and *iimbulu* to speak in a funny way so as to distinguish them from human beings. It also encourages children to speak properly so that they may not be like *iimbulu* or such other creatures. In *intsomi*, these creatures often use y [j] which is a glide uttered with lips in neutral position, e.g. *yiya* (go there) in the place of / [l] which is an alveolar lateral consonant as in *ukúlòlà* (to sharpen). In an example from *intsomi*, *Thikoloshe* complained that it was bitterly cold saying, *Ingcele iyayuma-yuma* instead of *Ingcele uyaluma-luma*. Cook and Henderson (1969:31) in the comments about the defence of African culture against the misuse of language by whites say that,

... the missionary's pronunciation of the local African language ... transforms respectable words into obscenities.

Yali-Manisi must have noticed the same discrepancy in the use of Xhosa by whites. He borrowed this device to denigrate the soldiers' ability to use Xhosa. Read with the relevant foreign accent, these two lines relieve the reader of the tension present in this war scene. The grim atmosphere becomes lighthearted. They may have defeated the Xhosa but they have not yet mastered their language. Yali-Manisi uses satire to point out the faulty language used by the enemy.

When Yali-Manisi deals with ubusika (winter) in Yaphuma (p.11) birds actually speak. Only in folktales can birds call one another and talk about the abundance of the harvest. Yali-Manisi has used this technique to draw our attention to the fact that winter may be cold and dry but it still has a good side.

Yali-Manisi complies with Einleen's (1992:3) quest for continuity in African literature as he often alludes to older genres in his writings. Einleen (p.3) says scholars are now working to dispel the widespread perception that African literature is discontinuous with the oral. She cites Scheub (1985) who says,

There is unbroken continuity in African art forms, from interacting oral genres to such literary traditions as the novel and poetry ... [T]he early literary traditions were beneficiaries of oral genres, and there is no doubt that the epic and its hero are the predecessors of the African novel and its characters.

Einleen (p.25) concludes that the artists in question are creatures of culture, their traditions are in them and inform their works.

To designate orality as the locus of originality and thus the source of continuity mystifies and disregards, then, the tradition that evolves.

The allusions to folktale-characters help to integrate the *intsomi* with Yali-Manisi's poetry. In the following subheading we shall examine references to myths.

2.1.2 MYTHS

They fall under the blanket term of folk prose narratives. Bascom (1965:4) defines myths as

prose narrates which, in the society in which they are told are considered to be truthful accounts of what happened in the remote past.

Bascom further adds that they are accepted in faith and are used as authority in answer to ignorance, doubt and disbelief. They account for the origin of the world, mankind, death, of characteristics of birds, animals, geographical features and phenomena of nature.

Yali-Manisi often alludes to myths in his poetry. For example people, especially boys, believe that the bird called hammer-head (*uThekwane*) found in marshes or swamps probably looking for frogs, uses water as a mirror to look at itself. Because it is a very active and alert bird, it keeps on looking from side to side just in case a hunter attacks it. The following words refer to the physical appearance of this bird. A myth has developed that it says,

Ndimhle ngapha
Ndimbi ngapha
Ndoniwa yile ndawo.

(I am beautiful this side
I am ugly this side
I am spoilt by this part.)

The above lines refer to the fact that it is beautiful on the front but has feathers which stick out at the back of its head. In his poems *ubusika* (winter) Yali-Manisi quoted this myth (*Yaphuma*, p.11, the last stanza), namely,

Umbi ngapha, umhle ngapha.
Wone phaya, kwalung' apha
Sitshe singakoyiki,
Bekhe sath' unguy umxhomi

(You are ugly this side, you are beautiful this side.
You made wrong there, and it became correct here;
We say so without fear,
For we had thought that you're a hangman)

The inclusion of this myth in this poem is of much poetic significance in that it helps the poet to evaluate the advantages and disadvantages of this season by merely referring to the myth. He handles it with great imagination in that he does not transfer it as a whole to his poem, but merely adapts it.

It is not just stock phrases from other praise poems but also phrases from other genres or other forms of traditional literature that are used by *imbongi*. We find that Yali-Manisi uses exact words of this myth in *Izibongo*, p.11 when he writes a praise poem about chief Jongintaba Dalindyebo.

In another poem he uses the myth that answers why the rock-rabbit does not have a tail. This is a well-known story which ends with the words:

That is why the monkey has a very long tail and the rock-rabbit has no tail at all.

It serves to warn the lazy people to do their own chores and not send others to do them for them. The rabbit did not get a tail because it sent others (a monkey) to fetch its tail but the monkey never gave the rock-rabbit the tail but fitted it to itself, hence its long tail. *Imbila yaswela umsila ngokuyalezela* has become a stern warning to lazy ones.

This features in the poem about Lennox Sebe (*Yaphuma*, p.103) where Yali-Manisi says,

Kungawe, sijorha sakwaKhwane,
 Mbil' enomsila kuzityhuthulela,
 Kub' eziyalezayo ziphosiwe,

(It is your turn strong man of Khwane's domain,
 Rock-rabbit with a tail because it has worked for itself,
 Because those who send others do not have [tails].)

When this is read in context it depicts Mr Sebe's position as a chief having been obtained in an unusual manner. We see Lennox Sebe as one whose chieftom is new and he has struggled to get it although it had never existed before (lines 6-23, p101-103). It is used in a subtle way in that we have a different and interesting rock-rabbit that is diligent and has used foul or fair means to get a tail. The writer deviates from the normal usage of this myth which has developed into a proverb. He brings about freshness and originality to this commonly used figure of speech. We commend Yali-Manisi for this innovation in the use of this technique.

2.1.3 RIDDLES

The third traditional genre to which Yali-Manisi refers are riddles. They are used to occupy the participants while at the same time they train the mind on everyday domestic and natural phenomena. A riddle can be defined as a traditional verbal expression which contains one or more descriptive elements, a pair of which may be in opposition: the referent of the element is guessed.

The words *qashi-qashi* or *amaqhina* in Xhosa entail guessing or a problem to be solved. As riddles are verbal in nature they are often utilised in other forms of traditional literature. For example, they use metaphors to hide the meaning and at the same time give a clue to the solution (Hadebe in Wentzel, 1980:56-76). Besides being truth they are also a result of thorough and accurate observation of man, reflecting animals and the physical world around them.

Bird riddles, among other features, use ideophones which suggest the sound made by a particular bird. Mphande (1992:118-129) and also Finnegan (1976:64) agree that the ideophone fuses with sound, is independent as there is no intervening semantic

structure to which meaning can be assigned. Yali-Manisi exploits this feature in the poem about Chief Jongintaba Dalindyabo (Izibongo, p.11) where he says,

NguJongintaba zinyikima
Ngujejane ndee jaa,
ngu bhobhoyi ndee boo

(He is look – at – the – mountains shaking
He is jejane [a bird] which says jaa,
he is bhobhoyi which says boo.

These two birds can be identified by their sound, the principle which is applied in bird riddles, where one has to identify a bird by its cry/song. Inxanxadi (fiscal shrike or butcher bird) on the other hand has a habit of attacking smaller birds and large insects like locusts and hang them by sticking them to sharp thorns until they die, sometimes without feeding on them. So we say in riddles,

Problem: Qashi Qashi
ndinantaka yam ingumxhomi
Answer: Linxanxadi
(Problem: Guess, Guess
I have a bird which is a hangman
Answer: It is a butcher bird.)

Yali-Manisi has a similar line in Yaphuma (p.11) when he refers to winter, especially where birds are used as pillars in the content of this poem. One is inclined to think the following line refers to the butcher bird's habits:

Bekhe sath' unguy umxhomi
Kanti noko ungumhlobo
(We thought you were a hangman
But you are a friend.)

Another poet who also uses the butcher bird is Ncamashe in Izibongo zakwaSesile in the poem entitled: Inxanxadi umxhomi. Ncamashe is more explicit than Yali-Manisi in his use of this riddle and uses all the attributes of this bird in the treatment of his subject.

Yali-Manisi does not use riddles very often and he only alludes to them, when he employs them he causes them to be camouflaged in his works. Finnegan (1976:440) confirms that,

... riddles also occasionally occur in contexts ... Riddles are sometimes referred to in speeches as a striking way of holding people's attention, and thus contribute to the literary richness of the oratory.

In conclusion we may say that traditional prose narratives feature in Yali-Manisi's poems. He introduces folktale, myths and riddle characters to allude to certain characteristics of the subject he *bonga*. Some of his poems appear to be an amalgam of carefully selected bits of various oral forms as sources of reference.

2.2 THE BIBLE AND HYMNS AS SOURCES OF REFERENCE

The hymn and Biblical references in Yali-Manisi's work are an indication of the influence of the environment. He studied at mission schools both at home and at Lovedale. We would be naïve to think that these had not left their mark on his character and way of thinking. Again his work was to be published by missionaries who played a very prominent role in education and in the development of Xhosa literature in general. They had to be impressed (see his biographical sketch) by what he wrote if it were to be published at all. Mtuzze (1991:14) emphasises the question of censorship by missionaries and commercial publishers in his article "The muted voice of the modern Xhosa poet". Poets had to develop skills to disguise their work. As a result of censorship many good manuscripts were not published because of their secular content.

Religious influence, especially the Bible is not typical of Yali-Manisi, but a general phenomenon, as one would find that some of the well-known writers/poets like S.E.K. Mqhayi, St Page Yako (1977:111-115), J.J.R. Jolobe (1967) and W.B. Vilakazi (1961:64), to mention a few, often refer to the Bible in their works. Ntuli (1979:56) quotes Stallknecht's observation that,

Perhaps the most frequently recurring literary influence of the Western world has been that of the Old and the New Testament (Stallknecht, p.121).

The Bible lends itself well to oral literature because the Bible itself has been proved to be oral in origin. Combrink (1989:12) says,

... the individual nature of those moments (each of which is a complete Jesus-story in miniature) is far more convincingly explained as deriving from an oral prehistory than from a diary. We bear in mind that during his earthly ministry his followers could scarcely have had the necessary historical perspective for making written notes for later generations.

Combrink is more explicit in the development of his debate (i.e. p.34) where he says oral tradition played an important part in the transmission of the gospel material. Du Plessis (1991:1-8) agrees with Combrink on a number of issues, including the oral nature of the origin of the Bible. We should never forget that at the beginning 'was the word' and that refers to orality in this context.

Yali-Manisi often alludes to certain events in the Bible, or uses a single line or verse to enrich his poem. Some of these are not directly quoted, others are modified, but can be understood to be originating from the Bible. Due to their nature, hymns and sermons can easily be integrated with *izibongo*.

2.2.1 HYMNS

Yali-Manisi casts some of his poems in a kind of hymnal mode. One can easily select a fitting tune and sing it like a hymn. He demonstrates this skill in a number of poems but the following are clear examples. These poems are from Izibongo Zeenkosi, pp.85-89 and the very titles are indicative of their religious nature. He calls them iingoma, which can be translated as hymns. They are:

1. Ingoma engovuko lukaYesu
2. Ingoma yokulila
3. Ndohlala ndimbonga uYesu.

The first poem, about the Ascension Day, deals with the rise of Jesus Christ from the dead. He hints at the joy that takes place in heaven in the second and last stanzas. Consider the following extract from the first poem.

Uvukile umsindisi,
Uvukile umkhululi,
Waabo bantu bakholwayo,
Yiyo inyaniso yakhe.

...
Izihlwele zimngqongile,
Izithunywa ziyavuma,
Zimvumela iindumiso,
Zimamkela ngemingcobo.

...
Vuyani mathamba nonke,
Vuyani makholwa nonke,
Dumisani ngemihlali,
Uvukile umsindisi.

(The redeemer has risen from death,
The redeemer has risen from death,
For those people who believe,
Who believe in His truth.

...
He is surrounded by crowds,
Angels are singing,
They sing holy songs for Him,
Welcoming Him with delight.

...
Be happy all you Christians,
Be happy all those who believe,
Praise Him with joy,
The saviour has risen from the dead.)

Is it not more of a song than a poem? This is the influence of modern trends showing that the tradition of praise singing is also sensitive to new developments and competing traditions. Yali-Manisi creates some interest in the ascension of Christ after resurrection, the day which is still commemorated by Christians. Resurrection may be found in Luke chapter 24 verses 5-7. It says,

5. Full of fear, the women bowed down to the ground, as the men said to them, "Why are you looking among the dead for one who is alive?"
6. He is not here, he has been raised. Remember what he said to you while he was in Galilee:
7. "The son of Man must be handed over to sinful men, be crucified, and three days later rise to life:"

The poet must have been inspired by chapter 24 as a whole to write this poem, especially verses 51-53. This is also found in Mark 16.19-20 and Acts 1.9-11. The following poem is a prayer (**Ingoma yokulila** from Izibongo, p.86) in which the poet appeals to God to protect Africa, its children and chiefs. It is a very sombre prayer, the poet seems to feel what he says and the poem has a deep political connotation. The poet says this is a song but one is inclined to think of it as a prayer. What is common between a hymn, a song and a poem is ORALITY!

If one can listen to prayers in our local churches one would find that when the elders or old men get a chance to pray it becomes a poem (*umbongo*). The language used, the emotion and other techniques are pointers to a fully developed poetic structure. Jesus and God are depicted in figurative language commonly used in traditional praise poetry. "Ingoma Yokulila" is a prayer (Izibongo, p.86, sixth and tenth stanza).

Nkosi Yesu sikulule,
Mvana Yesu sihlangule,
Kweli lizwe siyachithwa,
Sive Nkosi siyalila,

...
Yihla moya Oyingcwele,
Ngena kuthi sibe ngcwele,
Sicokise sibe ngcwele,
Silungiselel' ingcwele.

(Lord Jesus save us,
Son of God Jesus rescue us,
We are being expelled from this land,
Hear us, Oh Lord! we cry [pray]).

...
Descend holy spirit
Cleanse and make us holy
Purify us so that we may be holy
Prepare us for holiness.)

The first line of the above stanza reminds us of Nkosi Sikelel' iAfrika which is also a sung prayer for the nation. The poet ends this poem with a conventional prayer ending, 'amen', to show those who do not understand the language that this is a hymn or a prayer.

Prayers, hymns and sermons must have had an influence on this poet and this is reflected in the manner in which he adapts these into modern poems as found in his works.

2.2.2 THE BIBLE

Sometimes the poet simply puts in lines from the Bible in a poem which is obviously not associated with religion or church to enrich the language. We get the following lines in the poem in memory of Rev. J.T. Arhosi who he had met during his days at Lovedale (Yaphuma, p.30, lines 28-30).

lthe kulapho yabizwa
 lbizwa kwezakwalizwi,
 lsiya kusasaz' ivangeli
 Kwibandla leRhabe nabantu.
 Ingene nalapho yadawuza,
 Yasingath' amabandla ngqindillili,
 Yawafumbatha yawanonelela
lwalathisa kwintab' okakhayi,
Indul' enebaso laphakade,
Yathi, awu, ewe kambe kugqityiwe.

(While there he was called
 Called to ministry,
 To spread the word of God
 In the Bantu Presbyterian church
 He worked well even there,
 He was in charge of big congregations,
 He handled them well
Showing them the Hill of skulls,
The hill with heavenly light,
Where the Great one was crucified,
 He said Oh, yes, it is finished.

The underlined lines are based on the Bible, i.e. crucifixion, which is dealt with among other gospels in John 19:17-30. The last line is the sixth of the words said by Jesus on the cross (John 19:30) Jesus drank the wine and said, "It is finished!" *Amazwi asixhenxe* form the most important part of the Good Friday in Christian churches.

We find Yali-Manisi justified in referring to this part of the Bible when he writes about a dedicated minister of religion like this one.

He alludes to the Gospels in another poem about the death of Archbald Sandile. He deals with death itself and looks at it with disdain when he resorts, like Alexander Pope, to the Old Christian faith that death is harmless (Yaphuma, p.19 and 20). The following lines strike a sense of relief at the inability of death to harm us.

Kub' okweth' ukufa kokomzuzwana,
Ngaphaya luvuko lwaphakade,
 Ath' elokufa alityeli,

...
 Limfikel' umnt' esebuthongweni;
Ukuba ube wazile ngewusixelele,
 Saza nathi sakunqanda.

(Because our death is for a short period,
 Thereafter it is resurrection,
 And eternal life,

...
 Death does not give notice,

...
 It attacks a person while asleep;
 If you knew you would have told us.
 And we would have stopped you.

The first two lines remind one of the first Corinthians chapter 15:26 where death is belittled while the second part has been adapted from John 14:2. The crux of the matter is that because the people loved this chief, they would have stopped him if death had given them a chance – unfortunately, *elokufa alityeli*, so says the poet.

We can make a long list of these references but this peculiar one is worth quoting because the context in which it appears is not religious at all. The poet uses a single line to show that at the end the land will be returned to its lawful owners. Yaphuma, p.100 lines 14-18 reads,

...
 Kuba lo mhlaba uza kongulwa,
Lith' ithambo libuyele kwithambo lalo,
 Kudanyaz' iinkwenkwezi lihlab' umhlaba,
 Adandalaz' onk' amasolotya,
 Ukuzinziswa kwelikaPhalo.

(Because this land is to be cleaned,
Every bone will return to its bone,
 Stars will shine during the day
 [referring to war],
 Every secret will be exposed,

so that there will be stability
in Phalo's land.

The underlined line is found in the Xhosa Bible, Ezekiel chapter 37:7 in the valley of **Dry bones** which says

... Kwabakho isandi ndaprofeta;
nanko kurhashaza,
asondelelana amathambo, ithambo
lasondela kwithambo lalo.

With very minor adjustment this verse has been used to prophesize what will happen in a future South Africa. Reconciliation and stability are expected. One can see three steps such as unity (from *ukubuyelana*), war and later on stability. This line is very significant in this poem and the poet has used it very judiciously. What he said long ago is already taking place.

Secondly, Yali-Manisi quotes directly from the Bible with or without full reference. The most conspicuous examples are found in Yaphuma, p.69 and 71 respectively. Here we get some extracts from Psalm 28.3 which says in the English version,

Do not condemn me with the wicked, with those who do evil – men whose words are friendly, but they have hatred in their hearts.

This is followed by Psalm 25:1-3 and Psalm 23:4. The former reads thus in the English Bible,

To you, O Lord, I offer my prayer;
in you, My God, I trust.
Save me from the shame of defeat;
don't let my enemies gloat over me!

Yali-Manisi places these Psalms in context when he treats Dr John Philips' contribution in the political situation under the British rule. He thanks him "for buying the truth and not trading it". This poet resorts to the Bible to provide himself with factual material. Is there any relationship between poetry and Psalms? Yali-Manisi has detected it because this is the only part of the Bible that is taken directly from the Bible and used without any change in words or structure of the Psalm concerned.

We have been surveying Yali-Manisi's work to find out how his religious background has influenced his poetry. We found that some poems can be sung as hymns and he calls them *iingoma* not *imibongo* as one would expect him to. He uses the Bible very fruitfully in many instances where he uses certain lines without any reference and adapts them to fit in a certain context. Sometimes he takes some extracts from the Bible as they are and fits them into his poem without adapting them. This helps to make the poems religious and fit for ministers of religion.

The allusions are meant for us to remember the event in the Bible and associate it with the present situation. This draws our attention and consolidates the poem. So the Bible had a tremendous influence on this poet's work.

2.3 THE INFLUENCE OF RECORDING AND TRANSLATION ON THE PERFORMANCE OF A BARD

Yali-Manisi falls in the transition between traditional and modern poets as his work shows. This is proved by his vast work which has been recorded in performance and later transcribed and printed. Even the work in his first book was mostly from the praise poems he had sung to various individuals on various occasions. Unlike a poem written quietly, a recorded poem provides certain problems and thus the final product is influenced by recording and translation.

2.3.1 RECORDING

How does recording influence the bard's performance? Will the recorded and later transcribed text have the same effect as the original? Finnegan (1992:195) says,

Contrary to what is often implicitly assumed, 'equivalence' between spoken and written texts is neither a self-evident nor a culture free matter. For this reason, if not other, the process of transcribing is a problematic one and models of what this consists of – whether held by the researcher or by other participants – will almost certainly affect the final result.

The modern investigator or researcher is well-equipped with modern and effective tape-recording techniques which assist him/her in his/her task. Gone are the days where the researcher had to painstakingly write down what was said by the informant. But even now transcription has to follow sooner or later if the material has to be published in print.

Most of the work we have in our possession (in oral poetry), was recorded from mouth to paper by researchers, a very tedious exercise that often spoils the work as most of them were not familiar with the language of the respondents. The tape-recorder can restrict the *imbongi* from moving about, gesticulating or as is often the case where the *imbongi* forgets about the microphone and jumps about with emotion, he leaves out vital parts of the performance unrecorded. Then, to those who understand praise poetry in its natural state, a microphone-bound *imbongi* is not as free and natural as she/he should be.

Transcribing is affected by the researcher's own assumptions about the nature of the text and about the relation between written words and performance which transcription in some sense represent. The researcher's aim also shapes what details are conveyed, and the format and status of the resulting document. The document therefore may not be what the informant thought it would be like and through sifting the researcher may leave out the most important details which in his opinion (the researcher's) are not significant. Finnegan (1992:196) emphasises accuracy but it must not be obtained by correcting or improving it. Preston, as quoted by Finnegan (1992:196), gives a list to indicate the kind of issues that have to be faced.

Because of the multiplicity of choices, no two researchers will transcribe a tape-recording in the same way; even the same transcriber cannot transcribe the same material the same way on different occasions and this reveals how relative and aim-bound the transcription is. The following guideline can provide us with some light. Finnegan (1992:197) says,

If the aim is factual content, then including hesitation phenomena or non-'standard' pronunciation might indeed not be worth the time. But even transcribing for 'content' is not simple, for the 'message' may be conveyed as

much by non-verbal as verbal signals. There will also still be questions to be sorted out over punctuation, sentence or paragraph divisions, overall structure or constituent units, and perhaps emotive issues over standard spellings and reader's susceptibilities, together with some quite practical problems over level and content of transcription.

The researcher has a big job to do which may definitely affect the final product. Sometimes it is necessary to include some comments or notes especially if it is performance. Opland (1992) uses 'headnotes' to give explanatory commentary to explain the obscure references found in traditional songs and poems because

... African praise poems demand heavy annotation when presented to the general public because of the many local, historical and genealogical references familiar to the audiences to which they are directed but unfamiliar to outsiders (Opland, 1992:20).

Headnotes and footnotes help to solve the problem of misunderstanding cultural references.

Cooper (1992:146) faces the same problem when she evaluates the **Black Mamba Rising** (a collection of worker poetry). She admits that a great deal may have been lost in the process of transcription, but critics can only judge the work as it is presented to them (i.e. in this case a volume of written published poetry) but we feel that the critic has to bear in mind at which stage she/he is evaluating the work. She further adds that,

For what ever reasons, the poems were not distributed on cassette, not left exclusively in oral mode. It was felt that they warranted publication in the book form and it is this I am evaluating, though one might well evaluate the same poetry differently in performance. It is necessary to emphasise this because of extreme differences that have arisen about the assessment of the poetry's worth. The fact of their 'other lives' on the stage should not be allowed to act as the ultimate compromise, the way out of confronting these differences squarely.

Cooper, at least, is aware of various levels at which oral poetry can be evaluated, viz. during performance, what she calls "their other lives on stage", on cassette tape (her oral mode) and from a printed or book form. It is enough to say that she is evaluating it at the third level, more often than not: the translated level. One wonders which is the best level at which to evaluate or assess oral poetry, bearing in mind that it was

not meant to be written but to be performed. One can add that the audience evaluates the work itself and an *imbongi* is either applauded or simply ignored there and then if the work is not up to the expected standard.

Critics often deal with poems, as Cronin in Cooper (1992:155) puts it, with poetry which has made a "jump from voice to page and from one language to another". Andrzejewski and Innes (1975:5) claim that some critics only come into contact with oral literature in a 'solidified' visual form, i.e. the written version. Cooper (1992) falls victim to writers like Mutloatse (1980:1-7) who are determined "to *donder* conventional literature: old fashioned critic and reader alike". They want to write in their own style.

One wonders then if a critic can do a good service to an oral poet whose work is delivered in *izibongo* to an audience, recorded, transcribed and later translated.

The *imbongi* performs in a particular setting, where an identified subject is put centrally to the poem (e.g. a chief) being uttered, but due to certain conditions this background is overlooked during recording. For example, Opland once visited Yali-Manisi at his home and asked him to deliver a praise poem on the calamity of the Xhosa (uNongqawuse – 1856). Yali-Manisi produced a long poem of 150 lines. Had it not been the skill of the researcher, his assistants and Yali-Manisi himself, in preparing the written version, the poem would not have been as beautiful as it is. In this case there was no problem of communication between the researcher and the informant.

Satyo (1983:107) touches on the task of the recorder because he/she (the recorder) has to prepare the recorded material into a polished product. He informs us that the poem has been divided into lines by Opland, by observing where the poet breathes. He also added punctuation marks. Then

lya kuba ngumngeni kuni bantetho isisiXhosa ukuwufunda lo mbongo
niwubone ukuhambelana kwemicamango ekuwo apha, nibone nalapho
kunokuba kupotywe khona ekufakelweni kwezi ziphumlisi kuba kaloku yena
uYali-Manisi wayebonga ngomlomo wakhe, engabhali.

Lo mbongo andiwahlulanga nam ngokweevesana kodwa kuMxhosa
owufundayo ukungenana kwemicamango ngemicamango, kulapho ke ubani

anokufumana khona apho zikhoyo. Imbongi isukela kumcamango othile iye kothile njalo njalo.

(It will be a challenge to those who speak Xhosa, to read this poem to see the sequence of ideas in it, to see where there are mistakes in punctuation because Yali-Manisi was delivering the praise poem orally, and not writing.

This poem has not been divided into verses but any Xhosa speaker who reads it, will observe how ideas fit each other and it is where one can decide where the verses are. The poet proceeds from one idea to the following one and so on and so on.

From the above extract it is clear that recording and transcription depend on the skill of the researcher. Satyo does not want to commit himself to any controversial errors of punctuation that may be detected in the poem, thus confirming the fact that no two transcribers can produce the same final product from the same tape-recording. Finnegan (1992:198) sums up these difficulties when she says,

Once again one has to face the problem that transcription, like translation, is inevitable a value laden and disputed process. Cultural assumptions about 'equivalences' between audio-record and written documents, or between specific elements within these, affect what you and others 'hear', and thus the nature of the interpretation and transcription.

From the above we can deduce that recording influences the bard as she/he is disturbed by the recorder during performance. Secondly there may be poor language communication and some performers are even shy in front of strangers. Modern techniques of recording have revolutionised recording and the work of the researcher is no longer formidable as it used to be, but these recording techniques have not solved the problem of transcription.

2.3.2 TRANSLATION

Translation poses another problem although it is a must as African languages are very diverse and translations have to be done if they are to reach a wide audience or readership. By definition, a translation involves producing the closest natural equivalent of the original, firstly in meaning and secondly in style (Shole 1985:5). This means meaningful content should be emphasised in a translation. Andrzejewski and Innes (1975:11) say that,

The multiplicity of African languages and their fragmentation into numerous groups . . . render the individual oral literatures of Africa inaccessible even to Africans from other cultures, let alone the world outside, and make translation into languages of wider communication and absolute necessity.

This is a universal necessity and is not only related to African languages because even with languages like English sometimes it is necessary to translate them to French or German languages.

James McGuire (1992:111) claims that the task performed by the translator is essentially treacherous, is he/she misrepresenting or being unfaithful to the original language? This is further explained by his extract from Paul de Man in which he posits that translations,

. . . disarticulate, they undo the original, they reveal that the original was always already disarticulated. They reveal that their failure, which seems to be due to the fact that they are secondary in relation to the original, reveals an essential failure, an essential disarticulation which was already there in the original. They kill the original, by discovering that the original was already dead.

The manner in which McGuire puts it, may lead one to think negatively about translation although it is necessary, the only way out is to devise the best means to get rid of the apparent discrepancies found in translated works. The problem is worse with African languages which are remotely related to languages like English and Afrikaans, where it is impossible to give a close word for word translation. The translator is faced with a different word order, concord, tense system, etc. Must he use a literal translation instead of giving insight into the original? This leads us to what Shole (1983:6-8) calls forms of translation.

Shole suggests three forms, namely: **literal translation**, where the translator is pre-occupied with the form of the original than the meaning, **free translation** is free only in terms of style or expression and the translator remains faithful to the original only as far as content or meaning is concerned. Finally we have the **adapted version** in which the object of the translator is to transplant a story theme with foreign setting into

one which is familiar to the receptor audience. Each of these forms has its own merits and demerits and they can be used together to get maximum advantage.

Some of the disadvantages that are most common in praise poetry are, among others, accuracy as translation is not an absolute process, and differs according to aim and interpretation.

Much is left out in translation. Most of the ideas of the responded are distorted and his work flawed due to violation of certain rules of translation. Consequently, readers are misled to think that the defect is in the source language. Sometimes it is necessary to leave a work in the original language and then add notes to explain it. Metaphors, the pillars of traditional poetry become lighter in the translated version. Andrzejewski (1965:97-99) accuses some workers in the African field of bias in their selection of what to record and translate, thus leaving out what is relevant. He is against translations in which,

Without any warning to the reader, all the unfamiliar cultural elements of the original are suppressed, and a style is employed which is hardly related to the original . . . the oral style of the original is often sweetened with sugary stylistic devices taken from our children's stories. Thus an invisible equation sign is placed between African cultures and the world of children in European civilisation.

Andrzejewski further criticises another aspect in which oral art researchers often provide literal translations, which always give the impression of the supposed 'primitive' level of the original. Qlabiyi Yai (1989) in an article entitled Issues in Oral Poetry: Criticism, Teaching and Translation suggests a necessity for the re-orienting of oral poetry criticism as this has implications for translation of oral poetry. This domain requires serious collective thinking, because seldom do translators explicitly refer their translations praxis to specific theories and methodologies which leaves the reader unaware of what the original would have been like. He makes an example of the fact that translators never undertake an oral translation of oral poetry which is indicative of an attitude bordering on abdication of cultural responsibility. Various brands of written translation of oral poetry are legitimate, but somehow they miss the essence of translation. As far as oral translation is concerned, this remains to be

investigated to find out its feasibility. Qlabiyi Yai (1989:68) suggests the following four methodological steps in the oral rendition of oral poetry:

1. The translator must first be immersed in the culture of the source language. No attempt to translate with the aid of special dictionaries can help in oral translation, as a putative translator must have 'lived' oral performances in the source culture.
2. The second step is the search for viable and orally acceptable equivalent forms in the target language.
3. Extensive experimentation in oral rendition is required, with a written text as an optional visual aid.
4. The performance is non-mediated.

As these methodological steps still require further research and refinement, their applicability is still a thing of the future. Its main shortcoming is that it proposes a complete elimination of the written element in the final stage. This has its own practical and theoretical problems to be faced by translators.

A suitable example to illustrate the problem of translation is from W.B. Vilakazi's poem from Inkondlo kaZulu, page 3. This poem has been translated by Ntuli (1979:91-92) and Friedman (1963:5). The third stanza in the original poem (The calamity of the Xhosa) is as follows:

Kwaphum' ixheg' esel' ibhinca nhlanye,
 Lathath' ubhoko ladondolozela
 Liqinis' imisiph' emilenzeni;
 Lagcob' amafuth ezimvub' ekhanda
 Khon' izinwele zizobuyelana;
 Laqal' ukuphoth' amadev' angwevu.

Ntuli translated the above excerpt as follows:

(There emerged an old man who ties his attire sideways,
 He took a walking staff and supported himself,
 He strained the sinews of his legs,
 He smeared hippopotamus fat on his head
 So that his hair could keep together;
 And he started twirling his grey whiskers.

Friedman's version is different from that of Ntuli. Here it is,

(A bent old man appeared, his loincloth crooked,
Leaning with all his weight upon a stick;
The muscles of his legs were taut and strained;
With hippo fat his head, he had anointed
To give his grey and thinning hair a shine
He stood there silent twirling his grey moustache.)

We can see from the above example how two translators use different vocabulary and style to translate the same material. The first version is more accurate and easy to read whereas the second one is more colourful and anglicised. The most interesting line is line 5 of both translations, where we find the aim of 'smearing' hippo fat on the head. Ntuli says "to keep the hair together" whereas for Friedman the aim is "to give the hair . . . a shine". Who is accurate? Remember the disputed line read thus in the original "Khon' izinwele zizobuyelana:. We have to take into account what Friedman (1973:xi) says in the foreword of Zulu Horizons that she hopes,

. . . to re-create in English verse, as close an approximation as possible, to the outer form and inner content of the original Zulu poems.

Both Ntuli and Friedman approached the same poem with different aims and hence the different versions of the translation. Finnegan (1992:190-192) mentions,

. . . what is lost in translation as 'humour', puns, a play between linguistic registers or vocabulary, stylistic qualities to multi-levels of meaning, perhaps directed to different audiences; connotations; imagery; and culturally specific allusion.

If so much is lost during translation, it means the translated version is just a collection of many bones without any flesh.

Finally we may mention that most researchers have to contend with illiterate respondents and Opland has been fortunate to deal with 'literate' *imbongi* like Burns Ncamashe, Melikaya Mbutuma and Yali-Manisi (Opland, 1983:90-116). Those bards could assist him in his translations and he is able to say,

The oral poetry is printed here as Manisi transcribed it. The translations or oral poems were executed with Manisi's assistance; . . . The notes that follow the poems . . . are based on Manisi's exegetical comments.

Kaschula (1992:133) also appreciates this development when he comments on Yali-Manisi's poetry produced at a conference hosted by the University of Natal in 1985.

He says,

This is one of the few instances where the *imbongi's* poetry has been video-taped and later transcribed by the *imbongi* himself. As a point of departure, this allows for analysis between the written and the oral in order to further our understanding of the visual aspects which contribute to poetry, and which are lost in the transcribed version.

The result of this mutual understanding and co-operation is a treasure of accurate praise poetry. This further creates mutual respect and success to both the researcher and the contact. So the poet is not degraded to a level of a subject but a partner in the development of poetry. Much of the poetry by Yali-Manisi is in a translated form. Some of Yali-Manisi's translated works can be found in Opland (1983; 1990 & 1992) and in Sienaert *et al.* (1992:120-140).

2.4 SUMMARY

In this chapter we have observed that traditional literature is oral literature and Yali-Manisi has converted his *izibongo* to written literature. We therefore place him in the interphase as he can also write modern poetry (*isihobe*); hence we say he is both a modern poet and a bard.

We observed that the environment had a tremendous influence on his work because we found a lot of lines from traditional genres like folktales, myths and riddles in his work. He often uses subtle allusions to these genres.

The Bible, especially the Psalms, has also been greatly referred to. We have been able to point out the obvious and also the more obscure references to the Bible. His experience must have been very influential to him as far as the Bible is concerned.

Finally we tried to find out how recording influences the performance of a bard. We noted the contribution of modern recording techniques like the tape-recorder which

are currently in use. Transcription and translation pose their own problems thereby influencing the final outcome of a poet's work. We discovered that the final product loses its impact, especially praise poetry, when it appears in the translated form. The translator may have a particular objective which, more often than not, is only known by the translator of the material. So it is always wise to involve the poet or narrator of the material during translation.

Chapter Three

THEMES ON WHICH HE WRITES

3.0 INTRODUCTION

In the previous chapter we pointed out that Yali-Manisi is a bard and a modern poet due to the nature of his writings. He has written both *Izibongo* and modern poems. The main task of this chapter is to find out what his poetry is all about, that is, the central idea or ideas which may be stated directly or indirectly (Heese & Lawton, 1988:135, 151). Emphasis is placed on the content of the poem. This means the what of the poem. On the other hand Pretorius (1989:7) says:

The content of the poem differs from a purely "informative" report in that words of a poem are chosen not merely to display cognitive content but rather to cause a certain effect, atmosphere or emotion.

Although various scholars define theme in various ways, they have a common meeting point, for example Brooks & Warren (1960) and Grobler (1980:18-25) when the latter writes on O.K. Matsepe's themes says:

As literêre term word tema in meer as een betekenis gebruik. Dit kan sinoniem wees met motief, waar dit verband hou met 'n terugkerende motief of element. Gewoonlik word dit egter gebruik om te dui op die inhoudelik kern van 'n werk, op so 'n wyse dat dit nie alleen met die inhoud te maak nie, maar ook die idee wat daarin beliggaam is, in begryp.

So in this chapter we are interested in the content, the central and dominant idea of Yali-Manisi's poetry.

Yali-Manisi has categorised his poems in both Yaphum' inggina and in Izibongo Zeenkosi ZamaXhosa and no attempt will be made to reclassify them. For example in Yaphuma (for short), he has five different sections where he has poems on:

- I. Nature (Izithakazelo)
- II. On the death of well – known people (akuhlanga lungehlanga)
- III. In memory of writers (Izikhumbuzo)

- IV. Poems about chiefs (Izibongo zeenkosi)
- V. Poems on world events (ezingobume belizwe).

In Izibongo he has followed almost the same pattern of arrangement. In addition to these he has many poems which are distributed in various publications especially those recorded by Opland (1983), Opland & Mtuze (1983), Satyo (1983), Opland (1989 & 1992) and recently Mtuze (1990). The poems in these publications fit in the various categories mentioned above.

Yali-Manisi's poetry will not be discussed under the broad, conventional categories like the lyric, narrative etc. but in relation to the themes, bearing in mind that there may be some overlapping of the themes. Ntuli (1979:70), uses 'theme' in a wide sense to include "the subject and the underlying ideas in the poem". This will also be followed in this work.

3.1 ON NATURE

Yali-Manisi has some few poems in which he uses the panegyric style, especially in his first work Izibongo under the section he calls amajubelo where we have poems about isibhaka-bhaka (sky) Ilanga nokuphuma kwalo (The sun and its rising) Inyanga (The moon). Others are found in Yaphuma under the heading "Izithakazela". One may note that he has written less on nature, probably, because poems of this nature do not lend themselves well to the panegyric style of the *imbongi* as such poems tend to be descriptive. It is, as a result, in this section that he has experimented with modern poetry.

In Izibongo page 90, we get the poem about the sun (Ilanga nokuphuma kwalo). The sun is introduced as the ruler of the sky, the king who is not attacked even by influenza, signifying the strength of the sun. The following lines stand out and create an air of expectancy.

Liphumil' ilang' umlawuli sibhaka-bhaka,

Int' engazang' ihliwe nangowempumlo;
Naanko kukumkani wesibhaka-bhaka,
Int'ethe yakuvela yadal' isaqunge. (*Izibongo*, p.91-92).

(The ruler of the sky, the sun has risen,

One who is not attacked even by influenza;
There is the king of the sky,
One who causes problems, when he appears).

What is this king going to do? What kind of *isaqunge* is he going to create? What we note in the following stanzas is the disappearance of stars which the poet claims is due to their fear of the heat of the sun as they are only used to the moon. In these lines the poet does not trouble himself with scientific accuracy or he adopts a mythical approach to the problems of the creation of the universe. He says in the 3rd stanza:

Nkwenkwezi azivumani nelanga,
Ziqhel' inyang' int' ezihamba nayo,
ziyaloyik' ilanga ngokuba shushu.

(Stars are not used to the sun,
They are used to the moon with which they move,
They are afraid of the sun because of its heat).

Although we know that the problem does not lie with the "heat of the sun" but with its brightness, we may not condemn the last line above because of the personification that is used right through the poem. Among the stars that shy away from the sun he mentions the linear constellation (amakroza), venus (ikhwezi) and the pleiades (isilimela). Now, that the stars and the moon have faded, the day begins.

What is going to happen during the day is introduced by a line that contrasts the line that was used when we were introduced to the problem of the moon and the stars, namely, "one who causes problems when he appears", then we get line 16 which reads thus:

Uth' akuvela yacombuluk' indalo.

(Once he appears, nature becomes fresh).

The poet uses contrast to highlight the effect of the sun on the moon and the stars against the sun's effect on nature which does not fade away, but is revived. He refers to birds, baboons and lizards, to flowers and human beings who start to praise the Lord. They all enjoy the sun but we are jolted by line 31 in stanza number 7 in which he brings about a new idea.

Kodwa ke naxa kunjalo (p.91)

(But even if it is so)

Surely we have to expect a change of ideas after this line. As expected, the poet introduces the plight of nocturnal birds like the owls, which run to holes when the sun rises. He says:

Ndiphawule nto nye mna ndikhangele,
Zabalek' izikhova zasing' emingxunyeni,

(I observed one thing when I looked
Owls ran to the holes).

This idea is completed in stanza 10 where he notes the mysteries of nature. Nature brings about order that cannot be perceived by everybody. It always leaves one with questions that are left unanswered. The poet reverts to his panegyric style to praise the sun for providing heat (to all) even to the poor. The problem about owls prevails when the poet proceeds to say:

Ndithi mkhul' ukumkan' olilanga,
Yonke indalo uyayilawula;
Undixake nganto nye kodwa Mhlekezazi,-
Uzijoka ngani n' izikhov' ezi?
Kazi zoda zotha kuliphi n' iziko?

(I say king sun, is great,
He rules all nature;
There's one thing that puzzles me, sir,-
Why do you chase away the owls?
From which hearth, will they get heat?

The poem is concluded with a typical *izibongo* stanza and the last line reads:

So says imbongi with a loud voice

(Itshw' imbongi ngezwickazi) (p.92)

The poet makes effective use of personification as the sun is referred to as a king and ruler of the earth. We find lines like:

... mNtwan' omHle wezulu!

...
...

Laawula ngoxolo mhlekazi (p.92)

(... beautiful child of heaven!

...
...

Rule in peace, sir).

When one looks at the title of the poem one would have the feeling that the poet is going to describe the sun itself (physical appearance) but he uses the description of the sun as a springboard to examine its functions and the effects on both nocturnal and diurnal organisms. He employs contrast to highlight these effects. Sometimes he addresses the sun directly.

The atmosphere becomes religious and prayerful towards the end. Yali-Manisi admits that he cannot touch everything associated with the sun although he is an *imbongi*. He says:

Vuma nkosi langa sishiyane,
Andingekugqibi noko ndiyimbongi,

(Allow me, chief sun, to leave you,
I may not say everything even if
I am a praise poet),

This is not an admission of inadequacy but a feature usually employed by most traditional poets. Bauman (1978:22), refers to the performer who opens or closes his performances with such phrases as disclaimers. Most of them claim that what they have to say or what they have said comes from the ancestors. Bauman (ibid.) says:

Such disclaimers are not, of course, incompatible with taking responsibility for a display of competence, but are rather, concessions to standards of etiquette and decorum, where self-assertiveness is devalued ... a disclaimer of performance serves both as a moral gesture, to counterbalance the power of a performance to focus heightened attention on the performer, and a key to performance itself.

Opland (1983:103), cites this where he says that poets claim not to speak for themselves but have been informed by ancestors through dreams. This idea also features in Finnegan (1977).

In another poem, Yali-Manisi gives a detailed description of the sky at night (**Isibhaka-bhaka ebusuku**) in *Yaphuma*, p.3-4. This can be compared with the **Isibhaka-bhaka** (sky) from *Izibongo*, p.89. Naturally the poet proceeds from day to night. From the very onset we are introduced to the beauty of the sky at night. The poem contains 13 four line stanzas. He attempts a rhyme a bb a in all the stanzas except stanza 10 where all the lines end with – *ile* i.e. a a a a. The beauty of the stars is emphasised by the use of descriptive compound words. Brooks and Warrent (1960:92) do not rank descriptive poetry among the best branches of the art as description is ornamental. They say:

A mere listing of qualities gives a rather flat description; it may be accurate but it does not stir the imagination.

It may be one of the reasons Yali-Manisi does not depend solely on description in this poem. The second stanza in page three demonstrates his ability to use compound words:

linkwenkwezi ngamachoko-choko,
Wakondela zimakhazi-khazi;
Qwalasela, tyhini, ziinzwakazi
Ezenz' ubuhl' obuyoko-yoko.

(Stars form various dots,
When you look, they are shining.
Look carefully, Oh, they are ladies,
Who cause the sky to be gorgeous).

The poet appeals to our visual imagination by using synonyms '*wakondela*', '*Qwalasela*' both meaning to look carefully and then employ copulatives formed from an ideophone like *choko-choko* (ngamachoko-choko) followed by *amakhazi-khazi* and *ubuyoko-yoko*. They all signify that they are beautiful. The last one gives a picture of a very attractive lady, wearing jewels. Unlike in the first poem, in *Izibongo*, the poet concentrates on the sky and elaborates on the various types of stars. One is inclined

to think that this poem is an improvement on the old one as far as structure is concerned.

As a sign of respect, at sunset birds stop making noise (*ingxolo*) because the heavenly army and its princess, the moon are coming. The moon rises and passes through the sky followed by various types of stars like the linear constellation, the pleiades etc. all adorn the sky. So the poet is able to say in the tenth, eleventh and twelfth stanzas:

Isibhaka-bhaka sihombile,
linkwenkwezi zonke ziphumile,
Ubuhle baso buqaqambile,
Phantsi kobo buhle zizolile,

Nalo ikhwezi nalo lisiza,
Litsho ngobucwengiley' ubuso,
Litshayelet' imini yengomso;
Nomhlekaz' iLanga sel' esiza.

Ngelo xesh' indal' iyabukeka,
Idiza ubuhle bukaThixo,
Ehleli ethe cwaka, ethe nzoo,
Ze asisize sakuxakeka.

(The sky has been adorned,
The stars are all there,
It is marvellous,
It's quiet under that beauty.

There comes also venus,
With a calm face,
It is the forerunner of the next day,
The master, the Sun is already coming.

At that time nature looks beautiful
It reveals the beauty of God
Who sits quietly, gazing intently
So that He may assist us when we are in trouble).

In the first stanza the poet deviates from the normal a b b a rhyme scheme to a a a a using the perfect suffix – *ile* in all the lines. This acts as a marker that the poem is drawing to an end. We can observe that in the subsequent two stanzas he introduces the morning star (*ikhwezi*), and in the eleventh stanza its rising which naturally leads to a new day.

The beauty of creation is a reflection of the power of God, no wonder the poet emphasises the manner in which God guards us with an ideophone nzoo which does not mean merely looking. God is always around when we need assistance.

The poet has taken us right through sunset to sunrise, using various stars as markers of each section of the night. The natural beauty of the sky is clear in his descriptive poem but in some stanzas the poet becomes conversational and the poem loses its changed atmosphere. For example, the third stanza p.3, reads thus:

Qwalasela lakutshon' ilanga,
Wobona kwangoCelizapholo,
Enqand' iintaka ziyek' ingxolo,
Kuba lide latshon' ilanga.

(Look carefully when the sun sets,
You'll see the evening star,
Preventing birds from making noise,
Because the sun has set at last).

If these lines were to be re-arranged in prose form they would make a paragraph without changing anything. The poem becomes less vigorous or dramatic. Some of his poems including this one are characterised by the repetition of the whole first stanza (see also *Ihlobo*, p.5).

Yali-Manisi tries hard to be systematic and balanced in his poem **Ubusika** (winter) which is found on pages 8-12. It contains 28 four line stanzas. In this one he does not bother much with rhyme so it may be regarded as an irregular poem. The poet views both the advantages and disadvantages of winter. The tendency is usually to emphasise the bad characteristics of winter. Yali-Manisi views both sides.

He introduces winter as fearful, when it approaches, it creates unfavourable expectations like cold weather usually accompanied by frost or snow. He says when he addresses winter,

Busik' uyingweletshetshe,
Andoyika, mfo, ndankwantya,
Ndakuv' ezo zingqi zakho,
Ndicinga ngaloo mahlwantsi.

Oz' usiphathele wona,
lingqele zaloo makhephu,
Zikwalapho neeqabaka,
Ezibetha sitotobe.

(Winter, you are great,
I become afraid, man, I shake,
When I hear your footsteps,
I think of sharp painful cold.

Which you bring with you,
The cold from snow,
Frost is also there,
Which make us unable to walk properly).

The poet goes on to explain the effect of cold weather to human beings and the effect of strong winds in June. When people get cold it affects the feet, hands, teeth and jaws. This is what we know but when the poet puts it, it creates interest. In the following excerpt the poet uses assonance, onomatopoeia and an ideophone in a very confined space of four lines in stanza number 4, p.8 he says:

Izandla zigodololo,
linyawo zidindisholo;
Kuqhaqhazel' amazinyo,
Kugine nkwa nemihlathi.

(Hands seem to be dry,
Feet are insensitive;
Teeth make noise because
they shake uncontrollably,
The jaws can no longer work well).

Yali-Manisi is no stranger to bitter cold hence the words '*zigodololo*' and '*zidindisholo*' which have a distinct -O- sound in both cases. When one receives severe cold, one's teeth start shaking involuntarily and the touching teeth make a noise represented by the word '*ukuqhaqhazela*'. The ideophone *nkwa* completes the idea of somebody who cannot do anything because of the cold. This is a very painful experience and the poet has presented it in a complex manner.

Winter does not come suddenly but is felt as early as April and May when there are indications that it is coming. In July all the people are apprehensive, anxious for the winter to pass because:

Ubeth' umfuyi nemfuyo,
 Ugedl' imithi notyani,
 Kuf' uqaqqa negqabi,
 Kube lize kubalimi.

(You have struck/hit the farmer
 and his livestock,
 You lay down trees and vegetation,
 The turf and the leaf die,
 The farmers are left with nothing).

Winter brings problems to the farmers to such an extent that the poet calls winter a murderer (*isigwinta*) because even birds like swallows migrate to other countries in fear of winter. He mentions various birds and piles ideophones to show that migratory birds disappear.

Ojobela nyamalala
 Amanqilo kuthi cwaka
 lintsikizi kuthi shwaka
 Oozingxangxosi kuthi bhe (Yaphuma, p.10).

The red-collared widow birds disappear,
 The orange-throated long claws no longer sing,
 Hornbills disappear,
 Secretary-birds disappear.

All these ideophones emphasise almost the same thing that it becomes dreary and desolate in winter and even birds that remain no longer sing happily as they do in summer. The poet paints a very grim picture of conditions during winter.

When he says:

Gxebe masibe sibuye,
 Singakugxeki kuphele,

(Anyway let's see,
 We may not totally criticise you).

The poet views the other side of winter that is good. Winter refreshes after the summer sun and people are able to work diligently because it is cool. Wheat is stimulated by cold weather which also causes the birds which feed on it to become active because they have enough food. He mentions a sample of birds like *isomi*,

(red-winged starling), the Cape turtle doves, *isakhwatsha* (Cape red-wing), the partridge etc. that feed on cereals. The poet knows birds and their habits.

For him to be able to deal with birds in this manner, shows that he is observant. In the 26th stanza he admits that winter can be criticised and at the same time it has its advantages.

Busika vum' uyindoda,
Sikugxibha sikucenga;
Sitsho siqinisekile, –
Akukho nt' imbi kwaphela.

(Winter, agree you're a man,
We criticise you but we also
respect you;
We are sure, –
That there is nothing totally bad).

The poet, balances the bad and the good that he finds in this season. He uses personification, ideophones, assonances and proverbs in various stanzas. His attitude to winter, although not good, is diluted by the second section of the poem.

The general impression we get from this section is that the poet is experienced and knows the environment especially rural areas. The first two poems complement each other well in the poet's attempt to appreciate the natural phenomena. In the last one he demonstrates effective use of various figures of speech to enrich his poetry. (See also Chapter One on myths).

We can also deduce that there is order in the universe. This order translates into the order in the Xhosa society at large. For every occurrence in nature, there appears to be a corresponding one within the Xhosa society. The Xhosa society thus tries to work in accordance with the prescription of nature e.g. seasons and stars have a lot to say to the Xhosa society. Certain duties and ceremonies are left for certain periods. In spite of this correlation nature still appears to be intriguing. It leaves questions that cannot be answered.

3.2 PHILOSOPHICAL POEMS

In his first work Yali-Manisi (1952:71-84) presents, under the heading, **Amajubelo**, ten poems which are composed on abstract objects like enemies, peace, kindness (ubuntu) **ingqeqesho** (how to treat children) a hero, Satan, law and enlightenment (**ukhanyo**). It is interesting to note that these have been written in modern style, but he does not follow this line much in his subsequent publications where he concentrates mainly on traditional style (panegyric poems). He says that he has written the former for young children to recite. A most prominent example may be the one on page 13 entitled **Ikhaya lam liseMbhashe**.

The following poem is based mainly on repetition with a refrain at the end of each stanza. The poet identifies his home, and proceeds to defend himself against various accusations. People laugh at him because he is stupid, he is mad, he is a drunkard, thief etc. All stanzas end with **Ikhaya lam liseMbhashe**. The poet refutes all these accusations. One can look at the following two stanzas:

Bahamba bendibuza,
 Bath'ikhaya liphi;
 Bahamba bendibuza,
 Bath' ikhaya liphi;
 Ikhaya lam, ikhaya lam,
 Ikhaya lam liseMbhashe.

Bahamba bendihleka,
 Bathi ndisisidenge;
 Bahamba bendihleka,
 Bathi ndisisidenge;
 Andisiso, andisiso,
 Ikhaya lam liseMbhashe (Yaphuma, p.13).

(They go about asking me,
 saying where is your home;
 They go about asking me,
 saying where is your home;
 My home, my home,
 My home is at Bashee.

They go about laughing at me,
 They say I am mad;
 They go about laughing at me,
 They say I am mad;

I am not, I am not,
My home is at Bashee).

The only striking feature in this poem is its peculiar structure, one long line, one short, one long line, one short and a long couplet at the end of each stanza. One may regard this as a complaint against certain accusations. Even the refrain, Ikhaya lam liseMbhashe seems to be out of place except in the first stanza and the last three couplets. We agree with him that this is meant for children.

In Izibongo (pp.78-79) we get ubuntu. The poet advocates the love of other people and guests. One has to share with other people and look after orphans. These are all virtues which were and still are appreciated in rural areas where people still cling to old ways.

The poet is trying to cement these values in the world where people are gradually drawing apart and neighbours are becoming strangers. He spends much time in this issue. Ubuntu as it is, is currently lacking due to the adoption of Western values. A stranger or an orphan is offered food for example when he asks for water. A stranger these days is not only refused access to water but chased away as a potential burglar or thief.

Allowing for polysemy, which is generally defined by Mtintsilana (1989:69) as "a term used in semantic analysis to refer to a lexical item which has a range of very closely related senses". It is assumed that:

Whenever polysemy is postulated it should be possible to identify one sense as primary and the other one as secondary and that the primary sense is the cause of the emergence of secondary sense. The semantic relation between the two senses may be termed "co-sense". In other words the two words share a common meaning/sense.

One tends not to agree with Opland's (1983:106) translation of ubuntu to humanity. We differentiate between *uluntu* and *ubuntu*. When one reads the poem one finds that it is in fact about kindness, and in this work we prefer the second meaning.

This poem revolves around the Xhosa proverb that says:

Umntu ngumntu ngabantu.

(No man is an island).

Each couplet is emphasised by varying this proverb as in stanza three, he says:

Yipha musa ukuvimba
Kanti unabo oovimba
Ngokuba umntu ungumntu
Ngokupha abany' abantu (Izibongo, p.78).

(Donate, do not hoard
Whereas you have granaries
Because a human being is a human being
By sharing with other human beings).

In stanza VI and VII the poet adopts another proverb and adapts it to address those who have enemies and those who lack respect namely '*Ikhoth' eyikhothayo*'. He says in the first two lines of the sixth stanza on page 79:

Hleka naabo bahlekayo
Ulile nabalilayo,
Inen' uya kuba ngumntu,
Phakathi kwabany' abantu.

(Share joy with the happy
Share sorrow with the sorrowful
Surely you'll be somebody
Amongst other people).

but in the following stanza he says in the first couplet:

Mnik, imbeko umntu wayo,
Umvise mhloph' ohewukayo,
(Respect any one who respects you,
Reprimand the deviant),

What must be done to a person who does not respect others? In a sense the poet says this question of respect is reciprocal in that one has to respect one who respects others. The deviant has to be corrected without hesitation. One does not have to turn a blind eye when somebody does something bad.

The poet directs the poem to the reader by using positive commands where he tells the reader to do what is right.

Note the words that begin some of the stanzas, *Hleka, zibuke, yipha, mnike* etc. A negative command is used only once in stanza four where he says:

Musa ukuba yinjovane,
(Do not be lonely) (Lit. a mouse)

Sometimes these positive commands are followed by contrasting words or conjunctions for example *kanti* and *naxa* in the 3rd and 5th stanzas respectively.

Yipha musa ukuvimba
Kanti unabo oovimba

Kunxanelwe ukusiza
Naxa ungenaz' iintsiba

In the first line the idea is also emphasised by using words which are opposite in meaning in the same line namely:

ukupha and *ukuvimba*

coupled with the brevity of the instruction. There is also a play on words in ukuvimba (to hoard) and oovimba (granaries) in which the meaning at a glance may seem to be the same.

In the extract above, the poet uses '*ukunxanwa*' (to be thirsty) which is a burning desire to drink water, a feeling which is very difficult to resist/suppress. So the wish to help must be like thirst. The metaphorical use of 'thirst' is very effective here. "Even if you are not rich" (*naxa ungenaz' iintsiba*) has been used to counter excuses of those who claim to be poor. So people must help one another because they are not like a dog that licks its own wounds. The wound of a human being is bandaged by other people.

The idiom *ukuzikhoth' amanxeba* has been extended as if the poet takes it literally, meaning that a human being always needs assistance in one way or another. To use his words in the ninth stanza we quote:

Akukh' ukuzikhoth' inxeba,
Yinja ezikhoth' inxeba,
Elomntu libotshwa ngabantu,
Ngokuba uyamaz' umntu (Izibongo, p.79).

The poet handles this theme of kindness well although the poem may seem very simple at a glance. The poet uses proverbs as a mechanism to decode mysteries and sometimes to reinforce accepted value systems. In this poem the poet has used both, in a complimentary way.

He does not describe a person with *ubuntu* but informs us what to do to be classified as kind. We must also not lose sight of the fact that this was his first attempt on modern poetry. His repetition of 'untu' in his a, a, b, b rhyme scheme is rather tiresome but at least succeeds to imprint '*ubuntu*' in our minds.

The third poem in this category is entitled **ukhanyo** in Izibongo, p.84. It is a rhymed poem of 16 lines meaning enlightenment. This is a very abstract poem like the previous one. The poet must have been troubled by his own people who were sceptical about accepting new ideas brought about by Western civilisation. He addresses this group to accept **ukhanyo**, grab it, get out of darkness and come out to light. They must have education which is the best weapon to get rid of ignorance.

He says:

Naalo, naalo ukhanyo,
Bant' abaswel' ukhanyo;
Lutsibelen' ukhanyo,
Nilwamkele ngengqondo.

Masiphum' emnyameni,
Sihlal' ekukhanyeni,
Sikholose ngokhanyo,
Sikwanay' imfundiso.

(There it is, there is enlightenment,
People who lack enlightenment;
Grab enlightenment,
Accept it wisely.

Let us get out of darkness/ignorance,
And stay in light (wisdom);
Our trust being on enlightenment,
Also having education).

When we look at the fourth line of the above extract, we find remarks that the African people have neglected education. They simply swallowed everything that is Western

on the pretext that it is enlightenment, and at the same time threw away all the African virtues because they are a product of ignorance from the 'Dark continent'. Some were regarded as superstitions, hence the poet says, "*Nilwamkele ngengqondo and sikwanayo imfundiso*". It may be through works like these that the people are starting to realise their mistake and they are returning (to use their language) "to their roots" and at the same time choosing the best from the West. The poet protests against colonialism and its effects on the inhabitants of the colony.

In the same breath and in a more recent poem, Yali-Manisi deals with the same theme *ukhanyo* in the poem performed for the pupils of Ntsika school. This poem needs to be contrasted with the old one we have just discussed, so as to see how he handles the same theme in two different styles.

In the first one he writes a modern poem with a regular rhyme and regular stanzas. Each line has two or three words depending on length of the words which shows an attempt on metre. In the second one he bongas freely although this was recorded and later written down to be published.

When compared with the first one he is direct in dealing with the issue of education that brings about *ukhanyo*, because no nation can be ruled by stupid people. The poet introduces the poem with a greeting that must have appealed to the pupils (an advantage of performance) Opland & Mtuze (1983:63-64).

Bhotani, lusapho lwakowethu!
 Bhotani, mawaba namawabakazi
 Bhotani zinzwana neenzwakazi
 Bhotani bantwana bakwaRharhabe,
 BakwaPhalo, bakwaTshiwo!
 Ndiyabulela ukuthi gqi,
 Ndii nqana, ndibon' ucwamb' oluhle
 Lomzi kaLwaganda kaMlawu.

(Hail, youth of our nation!
 Hail, young boys and girls
 Hail beautiful and handsome ones
 Hail, children of Rharhabe,
 (Children) of Phalo, of Tshiwo!
 I'm honoured to be here,
 And stand and face the cream

Of the homestead of Lwaganda
the son of Mlawu.

The poet must have succeeded in drawing the pupils' attention to what he had to say. He proceeded to give them a brief history of their nation, thereby affording them the confidence they desire, in the following lines,

Sesiya kujonga kuni ke,
Kuba nin' amadun' elizw' elizayo
Ukuze niwukhangel' umhlaba kaPhalo.

(We are looking up to you,
Because you are the future leaders
so that you can retrieve
Phalo's land).

Now, to answer the how part of the poem, in case he is accused of inciting the pupils (one should remember that this poem was performed after 1976 and published in 1983. This is the time when negative educational slogans were rampant and streets were carrying graffiti, encouraging pupils and students to leave classes to join Liberation Movements abroad). The poet has an alternative advice to the youth. He says:

Yondelani ke niqinisek' emfundweni
Kub' alikh' ilizw' elifunyanwa
zizidenge
Hayi izipayi-payi nezipam-pam
lint' ezingayiboniy' indlel'
eziyi-hambayo;
Hayi izityhifili neziyathinga
lint' ezingaziy' ukuqiqa . . .

(Be wise, and get educated
Because no idiots can get the land
No, not stupids
Things that do not see the way
they thread/walk on;
No, not stupids
Things that are unable to reason . . .).

The poet piles various synonyms which refer to stupidity and ignorance. The poet regards these vices as inferior hence the word 'into' (thing) which is used here in a derogatory manner.

This is different from the lines where Yali-Manisi says about S.E.K. Mqhayi in Izibongo, p.107:

Ngumbhali weencwadi zaxaka-madoda,
Zaxak' izazi, zaxak' ingqondi

Yint' eyatheth' eMpongo kwev' oseBhayi
Aphum' amaMbomb' angazimpethu,

(He is a writer of books that puzzle men,
They puzzle wise men, they puzzle
intellectuals

One who spoke at Mpongo, and those at
Port Elizabeth heard

The Mbombo's came out like worms),

as he praises somebody for the good he has done. In the above extract '*into*' means one, not a **thing** like when one says *Into kaMqhayi* it means the son of Mqhayi. No – one in his/her good sense would like to be associated with the words used in the first extract. His strategy of distancing himself must have succeeded in turning the pupils back to school.

The poet takes fourteen lines to illustrate the disadvantages of leaving school, as this land cannot be reclaimed by spears but through education which he associates with stars, moon and the sun. All these bodies give light and so is education. Even education is useless without respect, (respect was discussed earlier on in the poem entitled **ubuntu**) so they must not be rascals (*amadladiya, neendlavini*).

This poem summarises both ubuntu and ukhanyo. His criticism targets the views and the aspirations of the youth. That tone of protest is mild because the problem is not approached in a belligerent manner that would confuse and make the pupils angry. The poet is concerned about the condition of education in the country. His free panegyric style has contributed to a very good poem unlike in the first poem (ukhanyo) where he seemed to be bound by certain rules of writing.

3.3. IN MEMORY OF FORMER EDUCATIONISTS AND OTHER WRITERS

Yali-Manisi writes about educationists and writers. Among the figures, he has chosen, we may mention the likes of Tiyo Soga, Dr John Philip, D.D.T. Jabavu, S.E.K. Mqhayi, J.J.R. Jolobe and A.C. Jordan. He calls this section *Izikhumbuzo*. Only the last three will be discussed in detail, for they are well-known and secondly one would be able to compare what Yali-Manisi says with what has already been written about each.

The poet feels that the figures in this section deserve to be praised for the part they have played in their different fields and commonly as writers. Eulogues are earned, one has to work to get them so these are heroes in a sense and deserve praise poems to be written or performed for them. Kuse (1973:110) gives a short description of the work of a bard, in which he mentions that they appraise and comment upon ordinary life.

A sizeable material has been written by and about J.J.R. Jolobe. Scot (1973:1-4) gives a detailed biographical outline of Jolobe and so is Jadezweni (1987) in his MA thesis entitled "The use of a metaphor in J.J.R. Jolobe's Umyezo – and several others.

This poem is written in panegyric style to remember Jolobe. It is a poem of 50 lines written in free style. It is found in *Yaphuma*, p.86. Kuse (1973:86) has this to say about the basic features of *izibongo*.

They laud, extol and otherwise refer to a person, an object or event. Beyond this general consideration, the themes of praise poems will depend on what particular aspect(s) is singled out as the focus of any one poem. The major focus may, of course, have subsidiary themes which reinforce the general direction of and movement of a work of art.

In this case it is a minister of religion, a teacher and writer, therefore he deserves to be praised (*ukubongwa*). Bongela (1991:118), Opland (1990:243) and Kuse (1973:110-111) attach a special meaning to this word when it appears in praise poetry to such an extent that most scholars tend to use the original Xhosa word ukubonga instead of "praise".

The poet introduces the son of Jolobe whom he calls Aloe – without-thorns – they say it pricks. Kuse (1973:36) elaborates about the naming eulogie. He says:

Such eulogues are usually based on nouns belonging to classes other than class u-. In such metaphorical naming the euphoric agreement is not with the adopted class u – prefix but with that of the class to which the noun belonged before the morphological transformation.

e.g. Into kaJolobe,
Ukhal' akanameva bath' uyahlaba,
Ubaleka mqadi wafa yintsika.

Opland (1990:242) says that the use of praise and proper names in each line particularly at the beginning is one of the outstanding characteristics of *ukubonga*. He goes on:

Among the Xhosa, names constitute the structural core of *izibongo*. These enjoy an independent currency in society, operating as modes of reference, or as honorific salutations. To form an *isibongo*, a sequence of names may be strung together to refer to one individual; . . . Each of these names may be extended by a brief explanation or qualification, so that they become lines or verses, and these verses in turn may be expanded . . . into a succession of lines that constitute units that may be called stanzas.

The poet proceeds to narrate his dream (again a reference to ancestors) about a doctor and thunder though in actual fact he dreams about the minister of religion carrying a circumcision spear. The poet uses complex metaphors to tell us what Jolobe's work is. One cannot imagine the above combination. The poet associates Jolobe's doctorate with the ordinary medicine man (*igqirha lesintu*). His work as a teacher is associated with the initiation school where *ikhankatha* acts as a teacher to the inmates of *ithonto* (the initiation lodge). The initiates (*amakrwala*) receive gifts (*umsoko*) of spears, beasts etc. but they graduate from Jolobe's school with religious gifts (*ezakuloMosisi*).

The poet elaborates on the traditional and religious gifts. The religious ones have spiritual colours, known only by those who look at the cross, nobody looks after them but they are 'converted'. The poet plays on the meaning of the word '*ukuguqula*' which means normally to drive livestock home from the veld and the most recent

Christian meaning to change from heathenism to Christianity (to be converted). The converts are controlled by the heavenly spirit from the mountain where help comes from (Reference to Psalm 121). He sends his initiates to the nation so that they can do to others what he has done to them. The poet puts it this way:

Wawasoka ngezakuloMosisi,
 Ezimabal' asembilinini,
 Ozaziy' ujong' emnqamlezweni,
 Kub' azaluswa ziyaguqulwa,
 Zilawulwa yimpepho yamazulu,
 Evela phezu kweentaba
 Apho kuvela khon' uncedo.
 Uwasoke wawayala
 Ngelingenadyudyu namkhinkqi,
 Ewafunza phakathi esizweni,
 Ukuz' abe ziingcibi zabezayo.

(He offered them gifts from Moses' domain,
 Whose colours are inside,
 One who knows them look at the Cross,
 Because they are not looked
 after but are converted,
 They are controlled by the breeze
 from the heavens,
 (breeze) from the top of the mountain
 Where help comes from.
 He gave them gifts and instructed them
 Without laziness or fear,
 Sending them back to the nation,
 So that they become experts for
 the next generation.

Yali-Manisi has made an effective attempt to blend two traditions, namely African and Christian traditions. He exploits the vast wealth of Xhosa vocabulary in employing on foreign concepts. These two traditions seem to be parallel but the poet subtly mixes them. He succeeds in Africanising foreign concepts.

In the first section the poet deals with Jolobe as a teacher and a minister of religion. In the second part he describes him and his exploits. The poet adds two points of note, that he has travelled all over the Nguni area spreading the word of God. Scot (1973) mentions many missionary institutions in which Jolobe worked as a Minister of Religion. Some of these missions are confirmed by Yali-Manisi when he says:

Yinto kaJolobe ke leyo, zidweshu,

Ingqondi – ngqondi yomfundisi;
 Uzul' alingenwa nguSathana,
 Lingenwa ngoochul' ukunyathela.

Waligangath' elasebuNguni,
 Epheth' inxili yembewu,
 Ukuz' ahlwayelel' abakholwayo,
 Anqwenisel' ababhebhethayo.

(That's Jolobe's son, honourable ones,
 (He is) an expert minister of Religion;
 He is heaven cannot be entered by Satan,
 It is entered by the pure ones.

He travelled all over the Nguni area,
 Carrying a bag of seed (word of God),
 Distributing it to those who believe,
 And attract those who still do not believe). (Yaphuma, p.83)

Jolobe is a learned person (*ingqondi*) and he is a poet from Golgotha. This may have a double meaning because we know that he wrote many good poems but Yali-Manisi says he is a poet from Golgotha which may be referring to his success on the pulpit. The manner in which a sermon is presented does not differ much from *ukubonga*. Hear the poet from p.83:

Yimbongi yaseGolgotha,
Entyingoza ngelimpongampo,
 Imemez' abahewukayo,
 Izinzis' abaguqukayo.

(He is a poet from Golgotha,
 Who speaks with a very loud voice,
 Calling those who are sinning,
 He strengthens those who are converted).

Yali-Manisi's Africanising exercise is evident in the above extract. This is achieved by deliberately Africanising the concept "minister of religion" and calling him a poet instead.

In the section of the poem which deals with Jolobe as a poet and writer, the poet briefly mentions some of his works like **Zagula**, **Amavo** and his children's works. His expertise in poetry, using mainly his pen is emphasised to show that he was not only a bard but also a literary critic. The following lines stand out in this poem:

Umbal' ovunywe zeziny' iingcali,
Oncwadi zizalis' amabhotwe'

...
 Ekubongeni litsha – ntliziyo,
 Ezinzela ngosiba lwakhe,
 Ejuty' amakhwiniba neziphene,
 Ezob' uncuthu lwamaXhosa.

(An author acclaimed by other experts,
 Whose books fill up palaces;

...
 In poetry he is a hero,
 Using mainly his pen
 Throwing away mistakes (a critic)
 Moulding a good Xhosa language).

The idea that he has written many books is emphasised by the underlined line, viz. "Oncwadi zizalis' amabhotwe", which can be regarded as a hyperbole which is defined as an exaggerated statement not meant to be taken literally. Jolobe was an abundantly productive writer.

Then he introduces us to the pleasure of reading Jolobe's poetry in **Umyezo** (literary an orchard). He calls Jolobe's poetry 'berries' (*amaqunube*) in association with the orchard. The poet enjoys the berries day and night and it is difficult to stop eating the delicious berries. Jolobe's poetry attracts much attention one can hardly stop reading it.

The poet closes his poem with a traditional ending. These are very much varied in nature depending on the choice of the bard. For example, the most common is 'Ncincilili' (I disappear) but others are often heard such as *ndee ncom*, *ndee ncekelele*, *ndentsho – ntshololo* etc. In this one, Yali-Manisi says of them '*sinika*' meaning give more. *Sinika* is often used when for example a man catches a thief then he calls on the community to see what has happened. They simply say '*sinika*' when he wants to know what happened. What is of more interest is that the poet spells it with two n's i.e. *sinnika* to show that it is a nonce word. It may be stated that for chiefs Yali-Manisi prefers '*Ncincilili*' for poems directed to chiefs but *sinnika* for others and even *Makube njalo*, or amen for religious poems.

The poet knows what he is writing about. He does not set out to create biography. He does not dwell much on Jolobe's physical appearance and as a result we do not have a picture of what Jolobe looked like. His purpose is to tell us about his achievements in enhanced metaphorical language.

About A.C. Jordan, we get a poem of 48 lines, following the same pattern as the previous one. It is from Yaphuma, pp.84-85.

In the first eight lines, which I prefer to regard as an introduction, the poet deliberately creates confusion. He does not know where to start and where to end, possibly because there is much to say. All that has to be said is known about Jordan. He says:

Ndaxakeka mabandla kaPhalo,

...
Ndinikhumbuze ndithini na bethu?
Ndiqale ngaphi ndigqibele phi na?
Yindoda leyo yaziwa nini.

(I am confused people of Phalo,

...
How can I remind you?
Where must I start, where must I end?
That is a man, you know him).

This is a device to draw the attention of the reader/audience in the case of a performance, to be more interested in what the poet has to say. This may, on the other hand, be related to disclaiming what he has to say (dealt with earlier in this work).

The poet further exploits the Xhosa taboos in lines 3-5, that certain things are said under certain circumstances in the presence of a certain group of people. Women traditionally must not be told what is happening in the initiation lodge and they also have their secrets which may not be revealed to men. As a senior (i.e. Jordan), the poet feels unable to say something about him hence the following lines in the introduction:

Ndaxakeka mzindini kaXhosa,
Ukuthetha ngendoda ndiyinkwenkwe,

Ukuthetha ngekhankatha ndingumkhwetha
 Ukuthetha ngegqirha ndingumnyangwa.

(I am puzzled Xhosa Nation,
 To speak about a man, being a boy,
 To speak about an overseer, being an initiate
 To speak about the 'doctor' being a patient).

The repetition of 'ukuthetha' and the contrast of the nouns:

indoda	–	inkwenkwe
ikhankatha	–	umkhwetha
igqirha	–	umnyangwa

all emphasise Jordan's superiority to the poet who regards himself as a mere boy when compared to A.C. Jordan. This is further emphasised by the rhetorical question: "What must I remind you of?"

This line also occurs in the poem in memory of S.E.K. Mqhayi on page 78, Yaphuma albeit modified to read.

Ndithethe ndithini na, madoda,
 Kub' umfo kaMqhayi niyamazi,
 Niyamazi waziwa nini ncakasana,

(How can I speak, men,
 Because you know the son of Mqhayi,
 You know him, he is known to you, yourselves),

From line 9 onwards the poet touches on Jordan's **Inggumbo Yeminyanya** to show that he is a writer and has many academic degrees. Two words stand out in line 9 and 10. They tell us exactly what he is viz.:

Yingcungela (he is famous)

Yingcangula (very sharp i.e. very cleaver).

We may also note the alliteration in these words. This also adds some emphasis effected by the use of ngc – and ng –.

The poet later refers to Nobantu, the wife of Zwelinzima who became insane due to the wrath of the ancestors. The poet uses the naming device again in this instance, for example:-

Umaguqul' iminyany' iz' ekhaya,
Kuphamban' abadel' izithethe,
Besith' isiko yingqawule;

(One who calls the ancestors home,
Then those who look down upon customs become mad,
(Because) They say customs are nonsense);

His call for the Ngwanya people to stick to their customs may be perceived as a general call to the nation which is drifting away from traditional customs.

Jordan stays with whites at universities and even basks in the sun with them in Cape Town (UCT). He speaks English like the whites but he also analyses Xhosa as a Xhosa. As if he wants somebody to agree with him he completes this part with:

Nimbonile naninathabatheka,
(You have also seen him and you were impressed),

What is impressive to a traditionalist like Yali-Manisi is the fact that the subject does everything done by whites but he has not forgotten his language and customs. The subject does not only speak Xhosa but also analyses (*etyalasha*) it, as a result the nation has enjoyed and benefitted from his writings.

From line 30, the poet thanks Jordan for providing knowledge. He is the pride of the nation. He will not be forgotten as the poet can 'see' him even now at work. He imagines a very dedicated man.

In conclusion we may say Yali-Manisi has highlighted the most important facts of Jordan's life. Another set of opposites that he sets for reconciliation in his poetry is black and white (the apparent difference between races). He displays acute sensitivity to white feelings of superiority and black feelings of inferiority. He searches, through his poetry, for a common ground between these two extremes.

The third poem, that creates interest in this section is about S.E.K. Mqhayi. Yali-Manisi has written three poems about this bard. Two of these poems are found in Izibongo Zeenkosi, (1952) pp.106 and 121. The third one is from Yaphuma (1980:76-81), a poem of 192 lines. The second poem is about the death of S.E.K. Mqhayi whereas the first and the 3rd poem deal with his work. They are both written in the panegyric style. Our discussion will mainly be based on his recent poem entitled, "USAMUEL EDWARD KRUNE MQHAYI" (Imbongi Yesizwe Jikelele).

The poet introduces Mqhayi as if he is going to narrate a story. He gives his background and relates him to the Xhosa nation as a whole when he says:

Ezantsi emaXhoseni,
Kwilizwe lakwaRharhabe,
Ekunene kukaPhalo,
Ingoty'a yomzi kaTshiwo,
Kwakukho mfo waziwayo;

(In the South, in land of the Xhosa,
In the country of Rharhabe,
In the right-hand house of Phalo
The paramount chief of Tshiwo
There was a famous man).

He proceeds to enumerate what Mqhayi had stood for. He was full of humour, experience, excellent writer, historian and a guardian of traditions and customs. The poet says about him:

Esifundisa ngobuntu,
Kwanobunyulu bohlanga,
Intlonipho nembeko,
Ukusikelel' abanye,
Noko bekuqalekisa;
Ukusiza iimbedlenge,
Ukuhlonel' izikhulu,
Nokoyik' uSomazulu.

(Teaching us about humanity,
And purity of the nation,
Respect and etiquette,
To bless the others,
Although they condemn you;
To help the disabled,
To respect our dignitaries,
And the fear of God).

The poet warms up in the following stanza. He opens it with *Ngxatsho ke Zidweshal*. From here he adopts his panegyric style, whereas in the first stanza he has only 24 lines, the following one has 117 lines and the third one 54 lines. The division into stanza 2 and 3 seems to be serving no useful purpose as the poem proceeds naturally from the second to the third stanza without any perceivable difference in ideas or facts.

As if the poet is starting the poem afresh in this stanza, he starts piling names on Mqhayi. Many scholars have drawn attention to the significance of names in praise poetry. One can cite Opland (1983), Kunene (1971), Hodza & Fortune (1979) and Kuse (1973). They all testify to the fact that this is poetry of names as it contains poems that include a group of alternative names for the subject being saluted.

Opland (1990:242) cites Henry Morris who notes that the:

Use of praise and proper names in each line, particularly in the beginning (my emphasis), is one of the outstanding characteristics (1964:29).

Hodza & Fortune (1979:29) remark of the Shona poems in Zimbabwe that they are:

full of ancestral references. Names of forefathers of the Clan, and of their sisters, abound in praises, together with the names of the places where they lie buried.

Also in Xhosa, although not much use is made of sisters, names constitute the structural core of *izibongo*. Opland (1990:242) claims that:

To form izibongo, a sequence of names may be strung together to refer to one individual; a genealogical series of names comprises the poem of a lineage and clan poems consist collectively of the names of distant ancestors of the clan.

Yali-Manisi uses this technique to put the subject in context as he often does in the beginning of the poem. In the following extract the above can be demonstrated; namely:

Leyo ke yinto kaZiwani,
Umzukulwana kaKrune Mqhayi,
KwaSheshegu, kwaDlwedlwe,
KwaNyankwezi, kwaTinana,
Igama bathi nguSamuweli,

Bambi bathi nguEdiwadi,
Imbongi Yesizwe jikelele.

...
Iduna laseMaZimeni.

(That's the son of Ziwani,
The grandson of Krune Mqhayi
At Sheshegu, at Dlwedlwe
At Nyankwezi, at Tinana
They call him Samuel
Others call him Edward
The bard of the whole nation

...
The male child of the Zim clan).

In the earlier poem (1952), Yali-Manisi gave a brief introduction in a summary written in the prose form but in his recent poem (1980), he presents it in verse form. The 3rd and 4th lines are names of places without any expansion. Mqhayi adopts the Western way of life without any disavowal of his own culture so we get the line "*lthanda sizwe kanti likhumsha*" i.e. he likes his nation although he speaks English. The poet emphasises Mqhayi's dual stance as far as traditional and Western civilisation are concerned. Unlike the others he did not forget his own language. The following lines (Yaphuma, pp.77), are worth quoting:

Lo mntu ngumXhosa kanti ngumThembu,
✱ Lo mntu lincoko kanti ngunombali,
Lo mntu yimbongi kanti ngumbhali

...
X' atheth' isiXhos' athi tonono,
Akukhumsh' athi chununu.

(This person is a Xhosa but also a Thembu,
This man is a conversationist but
also a historian,
This person is a bard but also a writer,

...
He speaks Xhosa exceptionally well,
And he also speaks English well).

The poet works on repetition of '*Lo mntu*' and the constant use of *kanti* to show Mqhayi's double heritage in literary terms. The last two lines tell us about his ability to speak both Xhosa and English fluently. Mqhayi was very successful as an *imbongi* and Yali-Manisi enumerates many places where he performed and left the people very much impressed by his talent.

Yali-Manisi develops another rare method where he quotes Mqhayi's poems in his poetry to show his appreciation for Mqhayi. Amongst other extracts we have one from Velile's praise poem on pp.77-78.

Mve (Mqhayi) x'abong' uVelile,
UVelil' umntakaFaku,

"Umabhinqel' ezants' ang' abhinq'
isikhaka,
Umacekis' ingcek' abuy' ayiphuthume,

Umaphath' ingcek' abuy' ayicekise,
Umti' omtyenen' osukwe kowawo,
Kub' usukwe ngooyise nooyiseMkhulu"

(Hear him when he praises Velile,
Velile the son of Faku,

One who ties his belt very low as
if he is wearing a traditional skirt,
One who hates ochre, but takes it
One who carries ochre and then hates it
The leather thread that has been
prepared at its home
Because it has been prepared by its grandfathers).

Then he quotes from those praises directed to Silimela, Major Geddes of Lovedale and Rharhabe. This means his poem now is punctuated by lines from Mqhayi's poems. Each is introduced with "Hear him say (Mqhayi)" He mentions **imihobe nemibongo**. **Inzuzo** and **Ityala lamawele**. Mqhayi excelled as a bard and was nicknamed "*Imbongi yakwaGompo*" and later "*Imbongi Yesizwe Jikelele*". He says on page 80:

Ingabongi kamb' ityalusela
Iqhawul' izidanga nezidabane,
Ukuz' ad' aphenkul' uRhubusana,
Aphikis' owaseNtla, athi
"Yimbongi yesizwe jikelele"

(He was an excellent bard,
During action beadwork would be
torn to pieces,
Then Rhubusana named him,
Calling him "the Bard of Gompo",
A Northern fellow disagreed, he said
"He is the bard of the whole nation").

We are informed that the first nickname came from Rubusana, then Selope Thema, an editor of a Johannesburg newspaper, felt that the title suggested by Rubusana was too restrictive because Mqhayi's concerns were those of the whole nation. From then he was called Imbongi Yesizwe Jikelele (Opland (1983:90-93). He is still remembered by various chiefs like those of the Gcaleka (Ngangomhlaba) and Thembus (Dalindyebo and Daliwonga). They have a vivid picture of his short spear and attire.

He closes this long poem with "*Ncincilili*". It is interesting to note that Yali-Manisi has written poems about a poet or poetry about poetry itself. He evaluates and touches the areas in Mqhayi's poetry that he likes most. His style is not different in this particular poem from the previous ones based on Jolobe and Jordan.

In this section Yali-Manisi has written about well-known men that he regards as heroes. As a result these pioneers get eulogues that they have worked for. We could not tackle all the poems, but the three we have done reveal Yali-Manisi's intrinsic ability to use figures of speech in his quest to portray his subjects' role in the Xhosa Society. He does not trouble himself much about physical features, hence we do not have a clear picture of these dignitaries. He succeeds in showing us that blacks can do important things without forgetting their cultural values. These three gentlemen pose as good examples to emulate.

3.4 HISTORICAL EVENTS

In this section we shall treat historical events as presented by Yali-Manisi. There are also historical places that are often alluded to in some of the poems although no definite poems have been written about such places as Lovedale and Fort Hare, for example. Praise poetry is interwoven with history as the poet has to draw from the past and the present heroes thereby putting the present in its proper perspective. Kunene (1989:I-II) says about Zulu poetry (which is also true of Xhosa poetry):

The very nature of Zulu poetry demands that a thorough study should be made of Zulu history. Obscure facts can only be elucidated by historical accounts.

These historical allusions to the ancestors often work on the emotions of the reader (or listener) of the poem.

There is the question of whether or not the historical poets have to be chronologically and factually accurate when presenting a poem. Although it must not be factually inaccurate one may not condemn a piece of poetry as poor because of a twist in both time and events. In fact this may be a poet's strategy to drive the facts home by re-arranging the material at hand. The poet is not writing history but is using it to enrich his own art. Historical truth must not be tempered with as this may perpetuate an erroneous account of historical events as poetry is very powerful. Ntuli (1979:70-71) says:

While the poet must unquestionably lean on historical facts, his duty is not to produce a historical text. His task is to offer a new view of the historical subject. In his own way he gives individual interpretation of, or reaction to the particular aspect of history. He is free to draw from his imagination for fictitious details provided they harmonise with his poem.

Due to the abovementioned poetic licence, historical poems bring about some freshness to historical events. To take as an example a very common event, on which many experienced and aspiring writers have written, we have uNongqawuse (The Xhosa Calamity – 1856).

Various writers both in prose and poetry have attempted to write on this event. It is also a subject of research in other subjects. For the purpose of this study some of the poetry we have come across during our research is worth mentioning.

First in the list we have J.J.R. Jolobe (1967) in *Ilitha*, Vilakazi in *Inkondlo kaZulu* (1961) entitled "*Inkelenkele YakwaXhosa* which was later translated into English by Friedman (1973) as *Zulu Horizons* (pp.5-9). And then we can mention L.T. Manyase in *Umlu kaPhalo*, Sandi & Zamela (1986:1-7) and Mzukwa (1985:36-37) and others.

Seemingly almost everybody knows this historical disaster, but when it appears in Yali-Manisi's work it ceases to be stale, possibly because each writer tackles it in a totally different style and it becomes a unique poem.

Opland recorded this 150 line-poem in Lady Frere, based on the calamity of the Xhosa. Nongqawuse, the daughter of Mhlakaza, told the Xhosa Nation to kill all the cattle and destroy their grain because it would be provided by the ancestral spirits. If they did that the Whites would be swept into the sea. This did not take place, although the people had conformed to her request, but only famine and death befell the Xhosa.

With this background in mind, we are going to examine how Yali-Manisi approaches this event. The poem opens in traditional style and the poet presents it as a problem that took place in the land of Phalo and generations still complain about it. This poem can be divided into the following sections;

- (i) the introduction of the problem
- (ii) acceptance of the message
- (iii) destruction of livestock and grain
- (iv) the promise not fulfilled
- (v) results and some comments by the poet

The poet is not divided into stanzas as it was a live performance (Satyo, 1983:106-111). Yali-Manisi questions the acceptability of Nongqawuse's message. He implies that it was not compatible with the Xhosa custom to accept messages from a girl (*idikazi* is a very derogatory word which is not commonly used by the Xhosa but by the Pondos) and as a result they made Phalo's land prey to robbers. He says:

Mhl' amadod' axakeka,
Enza isikizi nenyala
Ukubhentsuzel' umhlaba kaPhalo,
Awenza ixhoba lezihange
Kwakunye nezibhadu-bhadu.

.....
Ibikel' amadoda
lint' ezingazanga zeva ngedikazi,
Yayilishoba kwaloo nto,

...
Kusuk' umntw' ebhinqile
Ath' uthethile namanyange,
Uthethe naw' ewabonile.

(That day men faced a problem,
They did something unacceptable

To neglect Phalo's land
And make it prey to the rascals
and vagabonds.

...
(A girl) tells men
People who are not usually
told by unmarried women
That was a bad omen in itself

...
When we hear from a female
Saying she has spoken to the ancestors
She has spoken with them facially).

The poet questions the deviation from the normal traditional procedure. Does he imply that they ought not to have listened to her? Nobody has ever claimed to have seen the ancestors and spoken to them, because they usually come through symbols and dreams. Even the traditional doctors or medicine men have never mentioned this problem before.

The poet develops another line of discussion where he disputes the promise of revival and the supply of grains. In lines 56-58 the poet says in a condescending tone:

Hayi kambe le mana!
Yimana eyavela kwaloo mini,
Yazixel' ubuxelegu,
(Oh, no this luck (manna)
This luck from the very day
(it) portended a dirty trick).

Having accepted the message, the Xhosa killed their cattle, because their customs commanded them to obey everything "*Basuka bakhongozela, basingatha*" from the ancestors. The poet immediately draws our attention to the fact that that was a good year as the cattle were very fat and the land had plenty of vegetation, as if to emphasise the stupidity of the killing of such beautiful cattle. The poet chooses his words to portray the killing of the cattle in such a way that what they did appears unprovoked and unreasonable.

Bangena kuzw' iinkomo zabo zingenatyala.
Way' umhlaba kaPhal' uzel' uhlaza,
Kuba yayingeyongca yayiyibhukazi.
Zaf' iinkomo zingenatyala,

Zadudunduluza kwiintili-ntili
 zingatyiwa mntu,
 Kuba yayingengomanqatha yayingamafehle.
 Zathathw' izisele zaphokozwa,
 Kwathathw' ukutya kwajik' iintsikizi
 Zaqal' iintaka zadimala.

(They destroyed the cattle without
 any reason.
 While the land of Phalo was full of
 luxuriant vegetation,
 Because there was enough grass.
 Cattle continued to die without cause,
 They laid dead in many valleys
 without anybody to eat the meat
 Because they were very fat
 The granaries were emptied out
 The food attracted birds
 And they also became satiated).

Zadunduluza gives a very bad picture of big cattle lying dead in the veld possibly rotting and being eaten by wild animals and birds of prey.

On the appointed day, people had very high expectations, but for the reader of the poem, the poet has provided much foreshadowing, so that the reader is aware of the results and is only expecting the worst. The eyes of the old men even deceived them because at midday it appeared as if the sun was about to turn back. When nothing happened, some still hoped that may be, they had missed the actual day but it was not so. The poet puts it this way:

Lathi lakufik' esazulwini sesibhaka-bhaka,
 Langa lingaphethuka ngokokujonga kwamanyange—
 Kalokw' amanyang' ayeseqhathan' ukukhangela
 ngeenkozo zamehlo

...
 Lacubhuka laxel' ulovane

...
 Lahamb' ilanga laya lee zozololo.
 Bath' abantu nokw' iphazamekile le mini.
 Masikhangel' ingoms' ukuba lozala ntoni na.
 Yesuka yon' imini yengomso kwayona yanjengesiqhelo.

(When it reached the middle of the sky,
 It seemed as if it was turning back
 in the eyes of the old men.
 Their eyes were no longer good at looking,

...

The sun moved on as slowly as a chameleon.

...
 It moved on until it set
 People thought that they had
 missed the appointed day,
 Let's see what the next day will be like.
 And the next day itself was just usual).

All their hopes were dashed. The poet proceeds to depict the picture of disappointed chiefs and old men. It becomes more dramatic when the poem portrays the sorrow of women whose infants were crying because of hunger. Even their mother's breasts were yielding nothing. The poet puts it in a very humorous manner in lines 103-106 (p.110) but in the following lines 107-110 the poet becomes very serious and dramatic in his portrayal of death. He uses repetition very much effectively when he says:

Kwaf' indoda, kwaf' umfazi,
 Kwaf' usana, kwaf' ixhego,
 Kwaf' inkosi, kwaf' induna,
 Waxakeka k' umhlaba kaPhalo.

(A man died, a wife died,
 An infant died, an old men died,
 A chief died, a chief's councillor died,
 There was a problem in Phalo's land).

The tone of the poem changes towards the end. At the beginning of the poem line (18-21), he says rather ironically that he likes this woman.

Ndayithand' inkazana,
 Ndingayibonanga!
Kuba ndiyamthand' uSathana,
Ngokubuswa ngamaGwangqa.
 Kulo mhla ke lehl' inyala.

(I like the woman,
 Having not even seen her!
 Because I like Satan,
 For he is saluted by the Whites.
 On that day disgrace befell us).

Given lines 3 and 4 above one feels that the poet does not like Nongqawuse at all, but he does not blame her for what happened for he says:

Kuba intombi yayinyonyozelwa.
 (Because the girl had been cheated).

One can then tie the above line with line 3 and 4 above to get an answer as to who had cheated the girl thereby bringing about great suffering to the nation. Instead he blames Sir George Grey for doing nothing. He uses a very strong word for a human being "*inj' enkulu*" to depict Grey's hypocrisy. He might have liked this event as he could not defeat the Xhosa through the force of arms. He touches on the double standards of the missionaries. They presented the Bible while hiding the cannon with which they killed the people.

In one of the above excerpts we find a very good simile in which the sun's slow movement is likened to that of a chameleon. He also employs an ideophone to depict how the sun sets i.e. *lee zozololo*.

This is a very dramatic poem, although it is marred by a very obvious omission. For example, one would expect him to mention the fact that the whites, the enemies of the Xhosa, would be swept to the sea, but he does not. This must have been one of the causes of their acceptance of Nongqawuse's story, because their constant worry was how to defeat the whites. The poem is affected by this factual omission, but it may also be born in mind that the poet performed this long poem without prior warning or preparation.

IMFAZWE KAMLANJENI: A very detailed historical event is presented in Yali-Manisi's booklet about the war between the Colonial Government and the Xhosa in the Eastern Cape. This booklet was published in 1983 and has 59 pages. The poet presents another side of history. We hear for the first time what the various chiefs and their subjects thought about the war, as against the various history text-books that are currently in circulation.

The poet gives the background to this war by referring to the War of the Axe (1846) **Ngeyезembe** where the Xhosas were defeated. This defeat resulted in the expulsion of the Xhosa to Transkei, leaving their forefathers' graves. The question of graves is a very important one among the Xhosa, hence the poet says.

Atshikil' awakwaPhal' asingemahlathini,

Atshikil' asemLungwin' esith' oyisile,
 Azenza banz' iindaba zagqib' ilizwe,
 Ad' abika naseBhotw' eNgilane,

...
 Aquv' amabandla kaTshiw' engaxolanga,
 Way' umhlaba waw' utyhuthulwe wonke,
 Kusithiwa makafuduk' awel' iNciba. (Imfazwe, p.1)

(Phalo's forces became tired and ran
 to the forests,
 The English also returned home
 claiming victory,
 They spread the news of success all
 over the world,
 They also reported it at the palace in
 England.

...
 The Tshiwo's kept quiet but unhappy,
 Their land had been maliciously taken
 away from them,
 They were instructed to move and settle
 on the other side of the Kei River).

The poet uses the euphemism 'tired' to indicate the defeat and the escape of the Xhosa forces to the forest. These were some of the causes of the war in brief. In the introduction, at the beginning of the book, Yali-Manisi also mentions the death of Hintsa in the hands of the whites as one of the causes.

The poet disputes the fact that Mlanjeni Kalo was the cause of the war as is erroneously known, but the war was needed by the chiefs so as to restore their dignity and land (1983:I). In the introduction to this long poem, he says that,

Noko ke kude kuthiwe imfazwe le yekaMlanjeni, akunjalo asinguye umphembeleli nomphehluzeleli. Imfazwe le yona iphenjelelwe ngama-khwenkwe kaNgqika ngenkqu, uSandile yena siqu, ephelekwa ngabaninawa bakhe – uAnta, uMaqoma, uXhoxho Nezinye iinkosi zasekunene – eMnzwinini, zidinwe kukugquthwa ngomnwe esweni ngulo mfo uMhlophe;

(To say Mlanjeni caused the war, is not true; He did not cause it (my emphasis). It was caused by the sons of Ngqika themselves, Sandile himself assisted by his brothers, Anta, Maqoma, Xhoxho and other chiefs of the right hand house – at Mnzwinini, They were tired of being provoked by the White man).

The inclusion of Mlanjeni was part of the preparation for the war. The poet insists that Mlanjeni could not have refused the request of his chiefs although he knew that that

was a difficult task. The poet claims that Mlanjeni was forced both by the prevailing conditions and the dignity of the chiefs. On page 36 the poet says:

Kwathi kwakubanje kokaKalo,
 Enyanzelwa ziinkosi zombini,
 Izirhorho zomzi kaLwaganda,
 Waqond' akukho kwenza ngakumbi,
 Zibotshwa nokuba zibhityile,
 Wathabathisa wabundukunya,

Waxomoloz' ezibonga futhi,

Naxa kunjalo wayeqonda –
 Lo msebenzi awuphathisiweyo,
 Wawumgemsebenzi wakudlala,
 Ungafani noweminy' imihla.
 Waxhina phofu noko kunjalo,

(When the situation was like this
 to Kalo's son,
 Being forced by both chiefs,
 The honourable ones of the house
 of Lwaganda,
 There was no alternative,
 He had to do the work willy-nilly,
 He started those hopeless preparations,

He struggled in vain praising himself,

Even then he knew/understood –
 That the work he had been given,
 Was not a minor job,
 It was not similar to what he used to do,
 He had to do it anyway).

The poet uses highly evocative words and phrases to point out the circumstances under which Mlanjeni found himself. We have *wabundukunya* (to repair something very difficult to repair; like a mud hut in a rainy day), *waxomoloza* (often used when somebody fights with somebody who is very powerful for him, but does not give up even if he is injured), *Waxhina* (to persist on doing something even if one is sure of failure). Finally '*zibotshwa nokuba zibhityile*' literally refers to oxen which have to be inspanned even if they are emaciated during the ploughing season. Therefore there is no alternative, he could not do otherwise. These words and the last proverb help to emphasise the doubt that Mlanjeni had, about the work he had to do. That was not his war is what we infer from what the poet says.

The people were aware of this difficult enterprise Mlanjeni was about to tackle but they hoped, with the assistance of the ancestors, to defeat the enemy. Yali-Manisi puts it in a dramatic fashion on page 30 Section III, second stanza to emphasise that HOPE was behind the whole undertaking:

Kwathi ke kuba kwakungekuhle,
 Say' isizwe sihleli sinengqumbo,
 Kukubhoja – bhojwa ngabasemzini,
 Wathi novayo wasenz' sithulu,
 Wathi noqiqayo wasenz' isidenge,
 Wathi nobonayo wang' akaboni,
Bathi tyu ithemba kokaKalo,
 Besithi koba licamagu ngaye,
 Kuthi nokuba besekumnyama sihli,
 UQamat' abuy' abakhumbule,
 Banikw' amandla nokomelela,
 lintshaba zabo bazisunduze,
 Babuyele kumanxow' ooyise,
 Ngaphesheya kwaNxuba neNqweba,

(Because they were very unhappy,
 And the nation was already angry,
 Because they were provoked by
 the foreigners,
 Those who could hear pretended to
 be deaf,
 Those who could reason pretended
 to be stupid,
 Those who could see pretended
 to be blind,
 They placed their hope on Kalo's son,
 Saying, they would be saved through him,
 And, even if it was pitch black,
 Qamata would remember them,
 They would receive power and strength,
 To push their foes away,
 And be able to return to the sites
 of their fathers,
 Across to the Nxuba and Nqweba Rivers).

In the above excerpt the poet generalises the problem. It now belongs to everybody and very subtly Mlanjeni is exonerated from blame. They pretended to be deaf, stupid and blind due to the pressure exacted upon them by the foreigners. When one is in trouble one seeks assistance from all quarters.

The poet further reminds us about the conditions before the disturbance by the whites. The Blacks were really enjoying themselves. The poet gives us vivid pictures of rainy seasons, free flowing rivers and forest teeming with wild fruit, wild animals and medicinal herbs. There was enough grass for their cattle. They performed their traditional customs and rites without interference. The poet even quotes some traditional songs like "*Nondedebana*" which were sung in *imigidi* (the return of initiates from the initiation lodge ceremony). The poet says:

Akonwatywe ke kukwaMnebese.
 Akukho mnt' uphantsi kwangqesho,
 Akukho zirhafu namapasi,
 Ipolisa asinto yaziwayo.
 Imini yakomkhulu iyaziwa. (Imfazwe, p.33)

(They were enjoying themselves very much.
 Nobody was employed,
 There was no tax or pass,
 Nobody knew a policeman.
 They knew the day of the meeting
 at the Great Place).

Yali-Manisi presents the situation to the reader and promises the same conditions after the war. He immediately involves the reader in the problem. The reader is persuaded to think what he/she would do if s/he were in Mlanjeni's position.

Fanucinge nawe ke mfundi,
 Ubungathini na wen' inguwe?
 Ukungamlandel' umfo kaKalo,
 Ekhokelela kwelo lizwe (Imfazwe, p.32).

(Just imagine reader;
 What would you do if it were you?
 Wouldn't you follow the son of Kalo,
 Leading you to such a country?).

Everybody now is involved in the problem the chiefs, the people, the councillors and even the reader of this poem. The good old days are very much attractive and everybody has a wish to return to the confiscated land of their forefathers.

Yali-Manisi also draws our attention to the lack of respect the English governors, like Smith, showed. They did not understand the Xhosa tribes. They treated them with

utter contempt and they were very treacherous people who did not keep their promises and treaties signed with them.

The governors sought to divide the South African tribes, taking marginal tribes under their wing on the pretext that they were being civilized. Opland (1983:198) claims that:

There is evidence that missionary successes were achieved among marginals in Xhosa society. Those who attended schools were largely dropouts, undesirables, Khoi, Mfengu and Gqunukhwebe (a group of mixed descent led by commoner chiefs with white sympathies . . .)

The Xhosa chiefs themselves recognised the missionaries as agents of the white government and the Christianity they preached as a threat to traditional customs, and sanctions were brought to bear on those who attended school).

Yali-Manisi points that the missionaries were now in between, because the government as well as the Xhosas did not trust them. They were failing to convert the Xhosa who regarded them as the enemy. The Whites thought that they were teaching Blacks not to respect the Whites because they teach them that all people are equal. (Most of this is discussed under "Protest").

The poet rounds the poem off with a long prayer directed at the Lord and in the last stanza at Qamata. Does the poet differentiate between these two beings? We mentioned earlier that this poet is concerned about the blending of the Western and African values which occur as parallel. He says:

Thixo wookhokho, Thixo woomakhulu,
Sithi yiza, yiz' usihlangule'

...

Kunini na sincwina ungasiveli
OOBawo balwile boyisiwe (Imfazwe, p.53).

(God of our forefathers, God of
our grandmothers
We say come, come to our salvation

...

How long shall we cry without your help
Our fathers have fought and they
have been defeated).

To Qamata in the next stanza he says:

Yihla Qamata wokhokho bethu,
Yihl' ubon' ukucudiswa kwethu,

Ubungangamsha bethu buphuthisiwe (Imfazwe, p.53).

(Come Qamata of our forefathers,
Come to see how we are oppressed,
Our sovereignty has been reduced).

God is regarded as the elephant of Emanuel's home, from heaven (*yakuloMazulu*) whereas Qamata of the old (*wakudala*) of Gabha, of Sonoyi is more Africanised, (Much of Yali-Manisi's religious philosophy is discussed in the following section under death as a theme). As against Thixo kaAbraham, kaMoses etc. etc. in the Christian prayers.

This historical event has brought to light another side of history and the poet points out the racial tensions during this period, especially when he touches on **Ngcayechibi** and the part played by the Mfengu, the white colonial government and the missionaries. His imagination of the land across the Nqweba and Nxuba Rivers creates great desire to return to it. When he prays he becomes quite bitter about the conditions we find ourselves in today. We find various poetic devices which he employs much effectively, especially repetition. This is a highly emotional piece of work that can incite, as the poet seems to advocate a return to battle (p.48) *inguqu* because *lopha ngokuphindwa zidwesha*: so says the poet.

3.5 HISTORICAL FIGURES (IZIBONGO ZEENKOSI)

3.5.0 INTRODUCTION

Yali-Manisi has written many poems about chiefs hence one of his books is entitled "Izibongo zeenkosi zamaXhosa". The poet follows a certain pattern that can be followed in all his poems about chiefs. Chieftdom is a central institution in a Xhosa traditional community. Modern political developments are greatly affected by the influence of chiefs even today in the South African situation. This condition is accompanied by a myriad of problems which the chief has to solve, especially in the rural areas. He/she is the political figure to whom the subjects have to appeal for

social problems and when intruders invade their land. Yali-Manisi uses chiefs as a springboard most of the time to air his views about political, religious and other problems. He appeals to them to save the nation and to point out disparities that he perceives among the South African races.

Yali-Manisi has written many poems about chiefs and these poems form the bulk of his first book. We have chosen a sample of four poems in this work to show how he tackles this theme. These are:

- I. K.D. Matanzima
- II. Unkosi L.L. Sebe
- III. Ukumkani uXolilizwe Sigcawu
- IV. UNkosi J. Mabandla

3.5.1. UNGOTYA UGQR. K.D. MATANZIMA (A Daliwonga!)

This poem comes from Yaphuma (pp.118-125). This long poem was written when K.D. Matanzima became President of Transkei. Another poem about him appears in Izibongo p.24 but we prefer to deal with the former because this one deals with 'K.D.' as we know him today. In the earlier publication (1952) Yali-Manisi includes K.D. among other Thembu chiefs. The poet felt it necessary to write another one when he assumed the post of presidency. We shall call him K.D. as he was formerly called by both those who loved him and his enemies.

The poet starts with his physical features and his background in the first twenty-six lines. He is said to be tall and handsome with such metaphors and similes as:

Ugobogetye, ingcongolo yodada,
Umcheya, umth' omde wakwaNdaba,

Umahlek' inge yinkazana,

Yintab' ende yokusing' ezikude,

(The tall one, the read of the valleys,
The *umcheya* tree, tall tree of Ndaba,

One who laughs like a female,

...
Tall mountain, used to spy on far
away ones (mountains)).

He introduces K.D. as the President in the post left vacant due to the death of the son of Marhelane (Botha Sigcawu). He points out his new duties, like protecting and feeding the people of Transkei. Transkei was the first homeland to accept independence from Pretoria in 1976 – a step that was very much criticised by many politicians, but the poet presents the rights that were brought to the Transkei people by independence as red maize (line 26) on which Transkei citizens had to feed. Maize is the staple food of Transkei so the poet is justified to represent what is good for the people as maize. He says:

Sith' ungen' ugazi-tyeke-tyeke,
Umbon' obomvu wala mazwana,
Bayawunqunquth' abasemaXhoseni,

...
Yinqaba yazo zonk' iintsizi,
Ezizimela ngayo lakugqutha,

...
Yinyos' ehlangul' entwasahlobo,
Idal' izisele zombinza,

...
Yingximbashol' elushica,
Intamb' elukwe ngoluzi,
Yokurhol' abasemhadini.

(We say red maize has arrived,
Red maize of the homelands,
The Xhosa nation is enjoying it,

...
He is the fort for all the sorrowful,
They take cover under him on
stormy days,

...
He is the bee that collects honey
in spring,
Thereby causing an abundance,

...
He is the hard one,
A tough rope made from *luzi* bark,
Used to pull out those who are in
the hole (trouble)).

He is regarded as a fort, maize, rope and a bee. The latter is known for its hard – working habits. So he will work hard like a bee, protect the nation (fort) feed the nation (maize) and help those in trouble (rope and hole).

Naming succeeds in telling us who he is and how he works. Kuse (1973:86-87) says about the piling of metaphors.

Literature is rooted in metaphor. The agent in a action need never have existed as portrayed, however, has resonances with particular people and particular actions at particular epochs. On the other hand, potency of metaphor sometimes raises problems which demand historical criticism . . . Powerful metaphors represent adequately, by consensus, the nature of things and attributes of certain people. The intent behind the use of certain metaphors is sometimes forcefully explicit, whereas, at other times it is deliberately ambiguous.

These metaphorical namings confer these attributes to the new President. As a spokes-person of the people, the poet draws the attention of the President to the wishes of his subjects.

Yali-Manisi becomes more explicit in the next stanza. He is not happy with the status quo in the Republic of South Africa. Indeed they (in Transkei) had attained their so called independence but the conditions for other blacks in South Africa were still the same (lines 44-54). Yali-Manisi airs his views about his own political belief in the freedom of all Blacks and not the homeland system. Streek and Wicksteed (1981:148-229) also give a grim picture in the Transkei homeland and a lot of Transkeian Africans were treated very badly by South African authorities outside Transkei. Streek and Wicksteed (1981:176) say that:

By 1978 Africans in the urban areas who had been forced into becoming Transkei citizens were being harassed, arrested, resettled and bulldozed out of their homes at a rate unprecedented in the decade.

It was the observation of these conditions that the poet is concerned about. All Blacks have to be liberated even those in urban areas. One should remember that all political organisations and the international community never accepted this independence and Transkei was therefore recognised only by Pretoria, the other homelands and self-

governing territories. Streek and Wicksteed (1981:180) also discuss Transkei's problem of being not recognised by the international community.

The poet complains that the Whites are still enjoying special privileges in Cape Town and the natives (*abothuthu*) are deprived of their rights. He puts it this way:

Ukhoz' olumpiko zingqangqasholo,
Ziqhakamshel' izizwe nezizwana,
UmaXhalang' agwangq' adlani na
Phezu kwaloo ntab' eTafile?

Adl' ubisi lwaseAfrika,
Bengalunikw' abothuthu.

(He is an eagle with strong wings,
That touch nations and homelands,
He is what are the vultures eating
On top of Table Mountain?
They enjoy the milk of Africa,
Natives do not get it).

K.D. is regarded as an eagle, a bird known for its speed and keen eyesight to such an extent that he is able to see about what is happening on top of Table Mountain.

The Whites, on the other hand, are regarded as vultures known to be scavengers. As a result they are jealously enjoying the wealth (*ubisi*) of this country. Vultures are carnivores but the poet associates them in the above excerpt with milk. This seems very incongruous but it succeeds in drawing our attention to these types of vultures (the Whites). This is not a complimentary metaphor but a derogatory one because the vulture is known for its greed. The Xhosa do not even hunt it for meat.

The poet heightens this greed of the vultures by saying that they do not only 'eat the milk' but also the livestock and the shepherd/herd-boy, hinting on the fact that most chiefs have given up the land that they are guardians of, their subjects and they, themselves, have been subjected to the white rule.

This chief looks tame and speaks with dignity but has a very bad temper. He is portrayed as being very fearful in the following lines:

Umazinzis' ukutheth' inge lizulu lingqumshela,
Kant' uxak' abantu min' avukwe ngumnye,
Kub' egram' ukutheth' inge lizulu lingqangqaza.

Ngumathimla kothuk' izinyhola,
Umavutha kubalek' amagwala,

...
Yinzinzil' empumlo zimahola,
Ziphum' umsi namadangatye yakujongola,
Ibuy' izisonge ngokwenamb' ifukamile.

(He who speaks with dignity like rumbling thunder,
But he becomes a problem when he is disturbed/angry,
Because he roars like thunder.
He who when he sneezes fools become startled,
He who when he 'burns' (angry) all cowards run away,

...
He is the strong one with wide nostrils,
That emit smoke and flames when he is angry,
And later curls himself like a mamba).

All these metaphors and similes aptly summarise K.D. Matanzima's character. Those who know him would easily agree with the poet and relate instances of this chief's bad temper. Among other published stories about 'K.D.', Opland (1983:268) narrates the story of the harassment of Qangule and later the clash with Nelson Mabunu (Matanzima's praise-singer) who was interrupted by the police when he was inspired by an article in the Daily Dispatch (25-09-79) that Transkei might get East Griqualand. Streek and Wicksteed (1981:308) relate detentions, deportations and bannings during Matanzima's rule. He harassed those who were a threat to him as was seen with Sabata's detention (28-07-79), trial and later exile (10-08-80) for what he had said on 30 June and 14 July 1979 in Qumbu and Umtata respectively. Yali-Manisi's description of K.D. in the above extract is suitable.

In the next section the poet touches on the arrival of K.D. Matanzima in Umtata accompanied by his councillors. He met Gcaleka, Thembu, Pondo, Bhaca and Xesibe, Mfengu and the Sotho peoples. They all worked together to fight apartheid in Transkei. Due to their efforts Whites and Blacks worked together. The Indians and Coloureds were also accepted. Consequently he has been promoted to the highest post.

Socially, the poet observes some low morals among our ladies who often fell in love with poor Whites from the Republic of South Africa. Most of these are outcasts and

criminals. Because they have money, they are accepted by Transkei's black ladies, who take it as fashionable to be in love with a white man. If one reads how the poet puts it one cannot accuse him of being a racist when he protests against low morals. The poet has a duty to draw the attention of the President to this problem. The State President has, like a chief, to see to it that everything goes well in his country. That is why Yali-Manisi says *Nqanda mnt' aneNkosi* (Prevent this, son of the chief). Note what he says on page 122 lines 129-140:

Hayi kodw' inyala leempukane,
 Ukukrexhez' iintombi zamaphela.
 Zaphel'intyatyambo zesizwe yimiguvela,
 Amatshijol' oondlebe zikhany' ilanga,
 Bay' ezabo begoshele ngazo.

Hayi ngokubawa neembelukazi zethu,
 Sithi nqanda, mntwanenkosi, konakele,
 Sithi khusela Mhlekezi, saphalala,
 Ngenxa yeqhosh' elingenamthunja,
 Elikhuph' isithozela seentombi zethu,
 Zatsho ngenyumnyezi lamanyundululu. (Yaphuma, p.122)

(Oh, no the bad habit of flies,
 That commit adultery with the daughters
 of cockroaches,
 The girls of the nation are being exploited
 by these robbers,
 Mischievous sons of Whites
 While they jealously guard theirs.
 Oh, no the greed of our ladies,
 We appeal to you, sir, to save us
 We say protect us, sir, we are losing
 self-control.
 The reason is money,
 That degrades our daughters,
 They show very disgraceful behaviour).

The poet protests vehemently against this bad habit, but one might say, so what? There is no problem, they are consenting adults. This would be out of context as Yali-Manisi wrote this poem when the Immorality Act was still in force. He does not seem to be against the action as such if all the people would enjoy free association.

Note: Bay' ezabo begoshele ngazo. So according to him it must be free for all.

The poet does not regard the action between these couples as love but as adultery. The habit (*inyala*) takes place between the daughters and the sons of two filthy insects. Very few people if any like these two creatures, they are a menace and flies carry diseases. One immediately thinks of sexually transmitted diseases. This is very bad and dangerous indeed. This habit is expressed with words like *inyala* (bad habit) *inyumnyezi*, *inyundululu* (both meaning a very shameful deed). The alliteration of *ny* emphasises the badness of low morals. Words whose item begins with *ny* seldom express something good in Xhosa. Khusela, Mhlekaazi, Saphalala!! so says *imbongi*.

Now, comes the most pertinent problem: the land. He is not happy with the 'half a loaf' the Transkeians had received from greater South Africa. He draws the attention of the President to the incessant cry of the Thembus and the Pondos whose land was forcefully taken from them by the Whites (i.e. Queenstown, Elliot, Indwe etc. in the West and Griqualand in the East). The poet felt that K.D. Matanzima was then in a better position to regain the land, treacherously taken away from Faku and Ndayeni people. Unfortunately, up to now, these areas were never ceded to Transkei despite Matanzima's threats of war and subsequent decision to sever diplomatic ties with South Africa in April 1978. The poet says:

Nal' elamaRhiligwa belityhuthula,
 Besithi lelooyise nooyisemkhulu,
 Kanti lelukaFaku namaNdayeni.
 NguFak' owamkel' amaNgesi nabafundisi,
 Phakathi koMtata noMzimkhulu,
 Wenz' izigqibo noMetilana,
 Kwaphononongwa, kwabhalwa,
 kwaqongqothelwa,
 Ibe kwangamaNges' aphul' izigqibo
 Ngokufak' amaRhiligwa ngetyhude
 Ukuz' uMqikel' ajongole.
 Sithi phuthuma wemk' umhlaba,
 Wemk' umhlaba sifun' umhlaba.

(There, they are partitioning Griqualand,
 Saying it is their father's and
 grandfathers' land,
 Whereas it belongs to Faku and the
 Ndayeni Clan.
 It is Faku who accepted the English
 and the Missionaries,
 Between Umtata and Mzimkhulu Rivers,
 He signed a treaty with Sir Maitland,

It was examined, signed and completed,
 Again the English did not honour the treaty,
 By sending the Griquas to settle there
 by force,
 And then Mqikela became very angry.
 We say hurry up, the land is being usurped,
 The land is taken away, we want land).

In this excerpt the poet also reveals that the English did not honour the resolutions they concluded with Xhosa chiefs. They were forceful and this angered the people who were the legitimate owners of Griqualand East (*Ukuz' uMqikel' ajongole*). The President has to fight for the return of the land to its rightful owners, so that there may be peace. It is worth noting that K.D. Matanzima made desperate attempts to claim the abovementioned land. His pleas and threats fell on deaf ears. The South African government responded by what it called the consolidation of the homelands where various pieces of farms were ceded to Transkei and other homelands.

The question of graves and original Xhosa sites recurs in this poem as we found it very much emphasised in the book "Imfazwe kaMlanjeni". Then the poet addresses the President directly as if he is giving instructions as to what he has to do. (Line 16-169):

Sithi phutuma wemnk' umhlaba,
 ...
 Bikel' oongangegunya bayeke
 ukubhoxa,
 Ukuze kubekho uxolo nocwangco.
 Sithi phutuma konakele;
 (We say hurry up, the land is being
 usurped,
 ...
 (Tell the authorities to stop
 bullying,
 So that there may be peace and order,
 We say hurry up, conditions are
 becoming worse).

The poet speaks on behalf of the people. He does the work that cannot be done by an ordinary person. He has the guts to tell the President what the people want. He

has depicted him (the president) as fearful in the previous stanzas. In the foregoing stanza he represents the wishes of both the Thembu and the Pondo people.

He uses selected words which reveal the behaviour of the English. He uses copulatives to tell us exactly what they are. The following are the most outstanding: *OoQhingalibhentsile* (those whose plan/trick is already known) *ooNgangegutya* (forceful ones) *onyana bootyhala ngesifube* (sons of those who force matters) *Imiguvela/imigulukudu* (robbers) *iimpukane* (flies) *amatshijolo* (mischievous people). All these words and phrases do not at all present a good picture of the behaviour of the English towards the black communities. They disturbed the peace and brought *isixhola-xhola* and *isinyopho-nyopho*. He hints at the fact that the black people do not want towns (like Queenstown or Kokstad as most Whites think) but just the land. He paints a beautiful picture of the area around Queenstown before the arrival of the Whites and how the Blacks were systematically pushed away from their land.

In the final stanza, the poet hopes for a total liberation of the Blacks in South Africa. They have tasted freedom in Transkei so they need to enjoy more of it. There must be unity among the Xhosa of Transkei and those of Ciskei. The leaders must stop fighting over higher positions (*Ayek' ukukruthana ngamawonga*). Many people in Transkei and Ciskei (including Yali-Manisi) had hoped for amalgamation. The importance of this issue is evidenced by the fact that it is generally understood to be the underlying cause behind the once and even now bedeviled relations between these two homelands, according to Mtuze (1991:19). The poet directs the Xhosa to cross the Nxuba River and reach Table Mountain, because that is also their land. He says on lines 206-212, page 124:

Kungoko noMneno Ncib' iwungxamele,
Isith' amaXhosa makabe ntonye,

...

Siwangcaml' amava mhl'enkululeko,
Kungoko sifuna neenyongo zayo.

...

Yiyo l' iNxuba sinyingxangele
Intab' eTafle siyingcangele
Kub' ingukhala welakowethu.

(That is why he needs Ciskei,

Saying the Xhosa must unite,
 . . .
 We have tasted the experience of
 liberty,
 That is why we need more of it.
 There is the Nxuba River, we are
 keen to expand to it.
 We hope also to gain Table Mountain
 Because it is the sentinel of our country).

One wonders if Yali-Manisi believed in the homeland system which brought about Transkei independence. His eyes seem to be constantly across the borders of Transkei. His expansionist ideas emphasise that this freedom is very limited. He often refers to other Blacks in South Africa who are not yet 'free'. It seems funny that Yali-Manisi does not say much that is direct and clear about the Afrikaners who are the proponents and architects of the apartheid system. This may be due to fear of reprisals from both the Transkei and South African Authorities.

The *imbongi* in this poem presents his subject and comments on the past and current events. The historical facts are accurate and are still debated to this day. The squabbles between Ciskei and Transkei were a direct result of these expansionist ideas. The poet succeeds to act as a propagandist, expressing public opinion, reinforcing social norms and counselling or inciting the subjects (Opland, 1989:171). We have witnessed all the above in this long poem of 225 lines.

3.5.2. UNKOSI LENNOX LESLIE SEBE (Aa Ngweyesizwe!)

The next poem is about the former life President of Ciskei, Mr L.L. Sebe who, coincidentally, was at Lovedale together with the poet. L.L. Sebe also appears as a rugby player in Izibongo p.93 in the poem entitled **Abadlali Bombhoxo**. This shows that the poet knows L.L. Sebe well. This poem appears on page 100 in Yaphuma.

The poet introduces L.L. Sebe with Aa! Ngweyesizwe!, which is a sign of respect shown by ordinary men before they can speak to or about a chief in meetings and other traditional gatherings. The poet arranges contradictory lines in that he claims

that this is an old Khwane homestead but it is new because it is newer than the Chungwa tribe. The poet refers to the controversy surrounding Sebe's position as a chief. The poet enumerates all the houses and Xhosa clans in Ciskei but he says there was nothing about Khambashe Sebe. He says on page 100 line 3-7:

Siboleken' inkundla singene,
Mawaba kaLwaganda kaMlawu.
Wangen' umz' omdala wakuloKhambashe,
Umzomdala wakwaKhwane,
Nok' umdala luluth' olutsha,
Kub' uvele mva kumaChungwa;

(Kindly allow us to enter,
Sons of Lwanganda, son of Mlawu.
There enters the old homestead of
Khambashe,
The old homestead of Khwane,
Although it is old it is something
new,
Because it was created/formed
later than the Chungwa's).

Historically, these were not chiefs and Khwane was a commoner who formed a tribe out of people who were accused of witchcraft, so this new tribe has been formed and Sebe is its chief. Yali-Manisi repeats the fact that this chiefdom is a new development. The Gqunukhwebe and the Mbombo people who had their own chiefs all along, have to greet this new house.

The poet introduces Sebe as a very important dignitary (*indangandanga*), a person who causes people to return home, the one who demanded his ruling stick (chiefdom) and it was given. He had demanded his position as chief (*ingubo yakowabo*) and it was given to him.

After drawing the attention of the various chiefs to this new house, he thanks Maqoma for his ability to rule and to share, because he has created this new house which was forgotten by God (*owalityalwa kwasenyangeweni*). The poet does not seem to appreciate this new development. He sounds very ironic in thanking Maqoma seeing that the Sebe house is not entitled to rule traditionally. This doubt is further justified by the next lines in which he reminds Maqoma of Mlawu houses, like amaGwelane,

Gomna of Sandile and other tribes on both sides of the Kei River. For example, the Gwelane belong to the right hand house of Mlawu, but they do not have an appreciable share in ruling the country whereas an offspring of a commoner has been given a share. Yali-Manisi has provided a stanza of 15 lines directed to Maqoma to deal specifically with this controversial part of the poem.

When he returns to Sebe he hints that Sebe's land is very vast because in fact he does not only rule the Khambashe people but is dominating all the tribes in Ciskei including Thembu and chief Mshweshwe's people. Yali-Manisi uses the influence of the traditional environment when he encourages Sebe to rule fairly. He creates a picture of oxen that have to be driven properly when in yoke otherwise they will entangle themselves. This extended metaphor refers to Sebe's subjects.

Nako ke, mzikulwana kaSebe,
Nt' ithanga lisantente lidlul'eli-
 kaMlawu,
Kub' akuphathanga maKhambashe
 kwaphela
Zonk' izizwe zomNen' uzongamele,
Wabusi' abaThembu nabakwaMshweshwe.

...
Bhexesh' ilanga mdaka kaSebe,
Wolul' ezisemva neziphambili,
Ungawayek' amaqhonqa kweziphakathi,
Alal' emqokozwen' anyakame
Hlez'uth' uphuthuma zibe ziphithene.

(There you are grandson of Sebe
Whose land is larger than that of
 Mlawu,
Because you are not ruling over
 the Khambashe people only,
You rule over all the tribes of
 Ciskei,
The Thembu and Mshweshwe people
are under you.

...
Rule on dark son of Sebe,
Treat all the people fairly,
Do not allow the middle ones,
They do not have to rest much
In case you find that it is
 difficult to control them).

A poet may be able to see in the future because what Yali-Manisi said in the above lines did happen later on and he was dethroned. As one reads on one feels the anxiety of the poet when he mentions that Sebe's land is even larger than that of Mlawu's. He further refers to L.L. Sebe as a granary that eats the corn because it works for itself. (*Dladl' elidl' amazimba kukuzixelengela*) A granary has to store corn but this one eats corn because it works for itself. This metaphor indicates corruption. Sebe collects all the wealth of Ciskei for himself and instead of storing it for the nation, he uses it. Sebe is struggling for self-enrichment instead of developing the Ciskei nation.

There had been some dispute when he assumed duty, for some people queried his position but he showed bravery by sticking to his post. Yali-Manisi says on page 102 second stanza line 15:

Igorha lenkosi ngumntakaSebe,
Anivanga na le nzwini?
Bathe bemxwaxwa way' ebaxhawula,
Wagxugxumis' amagxagx' emgxagxamisa.

(A brave chief is the son of Sebe,
Didn't you hear the noise,
When they were howling him, he
greeted them,
He worked fast while the Whites
were hurrying him up).

Yali-Manisi says that Sebe is a brave chief. One would expect him to mention events in which he had shown his bravery, but we find that he was only brave to tolerate the clamour of people against him. This is an anti-climax as it is contrary to the reader's expectations. We find nothing in the poem that exalts L.L. Sebe to a hero's fame. The poet employs alliteration using clicks such as gx [llg] an alveo-click, xh [llh] a voiceless aspirated alveo-lateral click and xw [llw] a consonant cluster also containing the ejective voiceless alveo-lateral click x [ll] in it. The poet shows us how Sebe treated his 'enemies'. All these consonants contain – lateral clicks which produce similar sounds in *ukuxwaxwa*, *ukuxhawula* and *ukugxagxamisa*. He was friendly even to those who were his enemies. It is a pity that the last line in the above excerpt is not clearly developed so that we can know why the whites were hurrying him up. The Whites

were for the appointment of Sebe in Ciskei as it was their intention to implement the homeland system. Yali-Manisi leaves us to guess for ourselves. The poet then thanks Lovedale for providing leaders like L.L. Sebe who are not afraid to serve the nation.

In the last stanza the poet seems to give L.L. Sebe the stage. He has to exercise his power. He says "*Nako ke Ngweyesizwe*" (There you are, Ngweyesizwe). He depicts him as one whose eyes are full of tears because he is trying to assist Phalo's orphans while other nations enjoy the wealth of our land. This line occurs in the previous poem about K.D. Matanzima, but Sebe is not given the same status as K.D. Matanzima because the following lines re-iterate that idea of a 'granary' and cast doubt on his acquisition of his position.

Mbil' enomsila kukuzityhuthulela,
Kub' eziyalezayo ziphosiwe,

(See also under myths where this
couplet has been translated and discussed).

We noted that Sebe is a special rock-rabbit that has a tail because it works for itself. Yali-Manisi, just like in the previous poem, refers to the question of the size of Ciskei, saying that had he (the poet) had the authority/power he would extend Ciskei to Nqweba, Qhagqiwa and across the Xelexwa River.

Ndinegunya ngendikwandisela.
If I had authority I would extent (your land).

When we compare the above line with what is on page 124, in the poem about K.D. Matanzima, we find that the poet appeals to K.D. Matanzima to expand to the Nxuba River. In the case of Sebe the poet offers himself to extend the land. Unfortunately he (the poet) does not have authority to do so, therefore the land cannot be expanded. This implies that Sebe is weaker than Matanzima whom the poet addressed and called upon to expand Transkei. The offspring of Phalo is thanked for allowing the son of Sebe to rule (*ukungamtyel' indlal' umntakaSebe*.)

In this poem, although the approach is the same with the previous one, there are marked differences. It is shorter and does not say much about L.L. Sebe's physical

features. Yali-Manisi employs similes like "*Mbambo ziyanyakazela zixel' amafu mhla ngeendudumo*" (Ribs that shake like clouds during a thunderstorm). We have some metaphors based on the traditional environment (oxen, rock-rabbits, granaries etc.) We also note the use of anti-climax, contrast and alliteration and these have played an important part in developing the themes. He successfully uses the adapted proverbs about the rock-rabbit to depict L.L. Sebe's character. He also employs a rare usage of a granary (*udladla*) in this poem. Although we have never encountered this usage before it has proved to be a suitable description of L.L. Sebe. The language the poet uses in this poem compels us not to rate L.L. Sebe as great.

3.5.3 UKUMKANI UXOLILIZWE SIGCAWU (Aa! Xolilizwe!!) Izibongo zeenkosi p.94

Xolilizwe Sigcawu is the current Paramount chief of the Gcaleka Region in Transkei. Yali-Manisi introduces him as "inkulu yeenkosi zakwaPhalo" (the first born or heir of the Phalo chiefs). The Ngqika chiefs like Maxhoba often consult Xolilizwe on various occasions for tribal rituals and matters affecting chieftainship in Ciskei.

Yali-Manisi uses Xolilizwe's izibongo to comment on social, historical, political and religious issues in the Eastern Cape and Transkei. He touches on the various governors of the Cape because they interacted and were often in conflict with Xolilizwe's forefathers. The *imbongi* reveals that chiefs are directly linked to the South African history.

He quotes Simela's praise poem in his effort to show how the colonial governors had gone about apportioning the land. He criticises those governors for their partiality in giving out land. He therefore calls Xolilizwe, servers – must – serve – their own – people (ngunjoli ndithi mazabiwe) because the White ones do not satisfy. They take all the prey (land) for themselves and the Xhosa are left with titbits to share among themselves. He says on p.94 lines 11-18:

Ngunjoli ndithi mazabiwe,
EzamaXhosa zijolel' amaXhosa,
EzabeLungu zijolel' abeLungu,

Kub' ezamaXhosa ziyanelisa,
 Zib' ezabeLungu zikrokrisa,
 Zith' ukujola zityhuthul' onk'amaxhoba,
 Ziwurhephul' umhlaba zishiy' isinyana,
 Asal' amaXhos' ephothana ngezandla.

(He is servers, I say, they must
 be apportioned,
 The Xhosa ones to serve the Xhosa,
 The white ones to serve the Whites,
 Because the Xhosa ones satisfy,
 Whereas the white ones do not,
 When they apportion they take all
 the prey,
 They divide the land and leave a
 small portion,
 The Xhosa are left with nothing).

Yali-Manisi approaches the question of land differently in different poems. In this one he introduces characters to justify what he says. He mentions the part play by Sir Benjamin Durban as the governor who started this problem (*ukhwekhwe*: a kind of itching contagious disease that often attacks children) by bringing Sir Harry Smith, a spoiler who did not listen to anybody. There is also George Southey and some missionaries whom he describes as mad and treacherous respectively. George Southey is said to be mad for killing a king, whereas the missionaries of that time caused conflict between the Mfengu and the Gcaleka tribes. In his words they are described as follows:

NguDabhan' oweza nokhwekhwe,

Nguy' owez' ebelek' uSimithi,
 lxeleg' elixwebe ngokukaxam,
 Elona geza nguJoji Sotiya,
 Ukubinz' ukumkan' engumnt' omnyama.
 MaNgesi, phendulani, nin' abaziyo.
 lqothaqikili nguElefu,
 Ukuth' engumfundis' athelekise,

It is Durban who brought the disease,

...
 It is he who came with Smith,
 A filthy person who is pale like
 a monitor lizard,
 A madman is George Southey,
 For stabbing a king being an
 ordinary man.
 English people, answer, you know

better.
 A treacherous man is Rev. Ayliff
 (Elefu)
 Who although he is a Reverend
 caused conflict.

The Colonial Government separated the Mfengu from the Gcaleka people who had accommodated them. They were settled at Ngqushwa so as to act as a buffer against the Xhosa. They were taken away on the pretext that Zanzolo was treating them as slaves whereas they were being taken to real slavery as far as the poet is concerned. This fact is supported by the fact that the Mfengu tribes were freely settled at Cerhu, Zolo, Theko and Zingqayi. They were given cattle by Zanzolo. Yali-Manisi questions those missionaries' religious beliefs on the grounds that there was harmony between those two tribes. When the missionaries arrived conflict flared up. He says on page 95 line 47-52:

Nafika nina nipheth' izixengxe,
 Namtyeshela nalo Thixo weqhayi,
 Nilawulwa liphuku lobuSathana,
 Nathath' amaMfengu nawas' eMqwashwini,
 Niwenz' umda phakathi kwenu namaPhalo.
 Nith' elo yelenq' alaziwa na?

(You arrived carrying weapons,
 You forgot about the God you
 are proud of,
 Being controlled by devilish anger,
 You sent away the Mfengu people
 to Mqwashwini,
 Making them a boundary between you
 and the Phalos,
 Do you think that conspiracy is
 not known?)

The poet refers to this transfer of Mfengu people to Ngqushwa as a conspiracy (*iyelenqe*). He complains in strong terms that the Whites lack respect. How can they kill a king being servants? Even Queen Victoria would not do that. She would negotiate and come to terms with the king. Worst of all Lord Glenelg tried to stop that incident without success. The English were always arrogant and forceful in their actions. They used the word of God while they were, on the other hand, carrying a cannon. The Mfengu people were later returned and they were given Butterworth,

Tsomo and Nqamakwe which formally belonged to the Gcaleka people. They were left with nothing and surely they did not like that new development. The English were brewing conflict among the black tribes.

In the War of Ngcayechibi, the English also took sides although it was an internal or domestic problem. Ntaba was trying by all means to stop the war but the English were busy fanning the flames. Sir Bartle Frere was determined to exterminate all the chiefs. Although the chiefs wanted and asked for peace he constantly provoked them. He tried to chase them out of the forests and kill them ("... *esithi maxigqogqwe, zibulawe, zitshatyalaliswe*").

Yali-Manisi does not blame the Mfengu tribe because they are Hintsa's family. He blames the white governors for causing trouble. He says:

Asikhalazeli maMfengu ngakubuya,
Kub' alusapho lukaHintsa kade,
Sikhalazela nina boonotyalana,
Ngokuthelekis' usapho lukaPhalo.

(We do not blame the Mfengu tribe
for coming back,
Because they are Hintsa's children,
You are to blame you, English,
For stirring up conflict in Phalo's
family).

Due to instability after the war of Ngcayechibi, the Xhosas were scattered without any land. Sarhili went to Qolorha and the Mbombos escaped to Centane. The Bomvanas assisted by hiding the Xhosa chiefs from the Whites whom Yali-Manisi calls *imiguvela* (robbers or tsotsis) Xolilizwe's forefathers escaped very narrowly from the English hence the birth of Gwebinkumbi, Ngangomhlaba, Zwelidumile and Xolilizwe.

Both the Mfengu and Gcaleka people mourned the death of Ntaba because he was a popular chief. The English were happy when Ntaba died. Only Major Sir Henry Elliot was sorrowful because he was a kind person. The poet uses the following words on page 97, lines 117-125:

Ukuz' uNtab' aye kufel' eSholorha
Walil' owasemaXhoseni wavakalelwa,

NowasemaMfengwini wavakalelwa,
 Ukumka kwenkosi beyithanda;
Kub' igazi lijyile kunamanzi.
 Wahlek' owasemLungwini waqikileka,
 Kuba kungafanga mntu kuf'inja;
 Yaba nguMeja yedw' owalilayo,
 Kuba way'enobunt' obusegazini,

(That is why Ntaba died at Sholorha
 The Xhosa people mourned his death,
 And the Mfengu people felt the same,
 Because their popular chief had died;
Because blood is thicker than water.
 The Whites were very happy and laughed
 Because the dead one was not a person
 but a dog.
 Only Major Sir Harry Elliot mourned,
 Because he was kind by nature).

We note another style in Yali-Manisi's work where he uses an English proverb simply translated into Xhosa i.e. *igazi lijyile kunamanzi*. The Mfengu tribe could easily use proverbs like these as they were closer to the English missionaries at that time. To effect satire he translates an English proverb to illustrate their feeling about the death of Ntaba. It is common to find translations like these because they have been intensively exposed to the English language.

Xolilizwe has to try to bring about good relations between the Xhosa and Mfengu people so that there will be peace. They must not grudge and suspect each other of mischief. He must tell the Whites not to be proud and arrogant. They have to treat these two races equally. They must all get equal opportunities. On page 98, line 133-140, he puts it this way:

Xelel' abeLungu behl' emthini,
 Bayek' ikratshi nokuzicingela;
 Yitsho bavule sonke soth' ilanga,
 Kugabikh' usemkhenkceni,
 Kant' abanye baselangenini;
 Kungabikh' usigculelo somnye,
 Ukuze konwatywe, lixol' ilizwe,
 Ziphel' imfazwe nokubulalana.

(Tell the whites to climb down from
 the tree,
 They must not be proud and arrogant,
 Tell them to open so that we all

enjoy the sun,
 Nobody must be on ice,
 Whereas the others are enjoying
 the sun,
 Nobody must bully the others,
 So that there may be peace and
 happiness,
 Then the wars and killing of
 each other will stop).

Lixol' ilizwe: Note that when the Gcalekas salute this chief they say Aa Xolilizwe!! The poet uses figurative language in the above lines: He refers to one who is high up in a tree. For equal treatment he refers to those in the sun and those on ice. One would rather be out in the sun than being enclosed on ice. The poet does not want to be very explicit and say who were accorded better treatment by the white colonial government but one can deduce this from the previous stanzas.

In the next three stanzas, the poet elaborates on the various Xhosa chiefs and Xolilizwe's physical features. Like in the poem about K.D. Matanzima ferocious animals are associated with Xolilizwe. This paramount chief is not a regent to anyone. Even those who think they have reason to hate him, will one day need his protection when they are in trouble. Once he is angered (*mini yavuk' umnyele*) he will emit flames through the nostrils and sparks out of his ribs. He is like a mamba (*inamba*) and *inkanyamba* (a legendary snake) which are fierce.

He concludes by saying that the Gcaleka people must not lose hope because there are still to be changes in this country where everyone will have his share so that there may be peace in the land of Phalo.

This was a prediction of what is going on now at the World Trade Centre where the land is "being apportioned", where white and black servers are busy trying to serve their own people. "*linjoli mazabiwe*", so says Yali-Manisi. We are expecting a totally new map of South Africa by the end of the year. Poets can also be prophets. The poet said that this country would be settled after there had been war i.e. "when stars

will flash in the sky at broad daylight". We think those stars are bullets. We are expecting civil war to start at any time besides the violence that is already raging on.

Yali-Manisi has recorded in his own style some fragments of historical, social, religious and political conditions in the Eastern Cape, Ciskei and Transkei. He is at pains to stop the feud between the Mfengu and the Xhosa people. He condemns the behaviour of certain governors especially George Southey who killed Sandile. He reveals the English conspiracy to exterminate the chiefs thereby leave the Xhosa nation without leaders, the problem that befell the Hottentots and the Bushmen in the Western Cape. The ministers of religion also do not escape from his sharp criticism as they are referred to as being treacherous and as having double standards in their dealings with the Blacks.

He uses metaphors like umthi, sun and ice to our satisfaction. There are also similes which depict a fearful image of this paramount chief. Part of what he says in this poem like negotiations and the re-shaping of the land of the Republic of South Africa were still unknown when he wrote this poem. We still hope there will, at the end, be peace and happiness as the poet says.

3.5.4 UNKOSI JUSTICE MABANDLA (Aa! Jongilizwe!)

The Mfengu people, due to certain myths and unverified stories are known to be without chiefs. The most common one says that when they arrived in the area around Butterworth, they were accepted by the Gcaleka chiefs but they hid their own chief in fear of the fact that the Xhosa might kill him. Ever since then the Xhosa regarded them as having no chiefs and so were the English governors and missionaries. In Transkei their chieftainship was revived during the rule of K.D. Matanzima.

It stands to reason then that Yali-Manisi takes one of the Mfengu chiefs as a subject of praise. Mabandla resides in Alice in Ciskei. His subjects greet him as Jongilizwe (Guard the country). The poet points out his importance, bravery and cleverness. In all these attributes he has education and chieftainship as a backing. The poet praises

and encourages him to look after the Bhele clan so that they may not be disturbed by enemies (*iingcuka*). As if in performance with the imaginary crowd in front of him, the poet appeals to the Bhele clan to greet (*ukumkhahlela*) their chief.

Bulisani maBhele, yavel' ingwenya,
 Isibhen' esihle sakuloMbikazi,
 Umakhula ngeempond' alingane neentaba,
 Azingekubeka phi n' elugibidolo?
Ludong' olumdak' olwayam' abeLungu,
 Animboni n' ukumelana nedyunivesiti?
 Abuye ngokuzingel' eme ngeRhwardsana,
 Kub' iyindaw' enabantu bakaMabandla. (Izibongo, p.87 line 5-12)

(Salute Bhele people, there comes
 the chief (Lit. a crocodile),
 The handsome one of Mbikazi's homestead,
 One who grows by the horns to be
 equal in height with other mountains,
 How would it be, if he were tall?
 He is brown wall against which the
 whites lean,
 Don't you see that he is near a
 university?
 When he returns he hunts up to
 Rhwardsana,
 Because that is the land of
 Mabandla's people).

He is the son of Simolwana, grandson of Mbovane and the area of his jurisdiction has been given in the above excerpt as Rhwardsana which he visits during his hunting expeditions.

We also learn that this chief is short and handsome despite the abnormal shape of his back (*isibhene*). His deeds are equal to those done by tall chiefs. This is a new metaphor because we are used to the one that says "Ngumde ngeentonga", when somebody is short but has deeds of great significance. There is something common between *iimpondo* (horns) and *iintonga* (sticks) both are used as weapons to fight against enemies. This is also the extension to the metaphor about the bull. If he were tall he would do much better than he does now.

The relationship with this Mfengu chief and the Whites is subtly portrayed in line 5 of the above extract. Unlike other chiefs who were hunted like criminals, Mabandla was

on friendly terms with the Whites. It is this friendship that is questionable. The Whites lean against him to exploit and destroy Blacks. Most Thembus and Gcalekas were always careful in their dealings with the Mfengu because of this habit.

In line 13 and 14, Yali-Manisi calls Mabandla a bull without horns. He says:

Inkunz' engqukuva yaseLengeni,
Ehlab' ezimpondo ngambini
zijub' ekweneni;

(The hornless bull of Lengeni,
Which gores those with two horns
and throw them into the undergrowth).

The poet puts the chief at a disadvantage. We are told that he is short but his horns have grown so high that their level reaches that of the mountains i.e. other tall chiefs. Now, we learn that this bull has no horns but fights bulls with horns and defeats them. This can be associated to the weak Mfengu chieftainship as compared to the Rharhabe chiefs in Ciskei. He seems to be more powerful than other chiefs although they look down upon him. He may be gaining much from the Whites who lean against him.

He often visits the Rharhabe Great Place at Mazaleni. He has an added advantage against other chiefs in that he is able to control his people using both his education and his chieftainship. The poet says in line 25-26:

Ngujola ngazibini enqand' aba-
phambukayo,
Ebangwaza ngemfund' ebathinta
ngobukhosi.

(He is serving with both hands to
prevent those who stray
Using his education and his
chieftainship).

The poet hints on the distribution of the Mfengu people who stretch from the Tugela river to the Nxuba river. The Bhele chiefs have to come together. He mentions Ngwekazi, Jamangile and Nkwenkwezi "*Ndithi masiwahlanganse sab' iintonga*". (See also the poem about Xolilizwe Sigcawu to get the history of Mfengus pp.94-100)

Historically they escaped from Natal during the wars of Tshaka (Imfecane) and settled in Gcalekaland around Butterworth. The English Colonial Government moved them to and fro during the Eastern Cape wars but they were finally settled in what is known in Transkei as Fingoland i.e. Butterworth, Tsomo and Nqamakwe.

Yali-Manisi notes this disunity and reminds Mabandla that the Bhele people in Alice and those in Transkei are looking up to him as he is the only known chief (line 29-31):

La maBhel' aseDiken' ajonge kuwe,
Nangaphesheya komlamb' akulindle,
Ukuphela kwenkos' eyaziwayo,
Yamabandla kaLanga noKhuboni.

(The Bheles at Alice are looking
up to you,
And so are those across the river,
You are the only known chief,
Of the Langa and Khuboni clan).

Finally, the poet draws the attention of Chief Mabandla to the vast size of the Mabandla homestead (i.e. the Bhele people). He has to save them from the hyenas. *Hlangula baphel' abantu ziingcuka*. He has to take a protective role as he is a round rock under which the people can hide.

This poem of 36 lines is not divided into stanzas. He mixes long lines with short ones giving it a characteristic form that fits well in one page. He uses a colourful language to draw for us a family tree that gives us the origin of Mabandla and also his relationship with both the Rharhabe Great Place and the whites at Alice on the other hand. Metaphors abound in this poem. He is an *ingwenya* (crocodile) or *inkunzi* (bull). The latter highlights his power e.g.:

Inkunz' engqukuva yaseLengeni;

Yinkunz' enomkhitha yaseDikeni;

Jijiva lenkunz' elijij' ezinye;

(The hornless bull of Lengeni;

He is the handsome bull of Alice,

He is the small bull that strangles
others).

A bull is known for its strength. This one shows great strength although it is disadvantaged by size and by being hornless. This metaphor fits better for a chief than being called a crocodile. This may also be the chief's totem.

The poet's views are aired by the use of hyperbole e.g. "*Umakhula ngeempondo alingane neentaba*". This is to emphasise his deeds and his advice to the Bhele chiefs. Besides rhetorical questions we have also noted alliteration in the 3rd line, where j [dʒ] a fully voiced alveo-palatal affricative with delayed breathy voice is repeated to emphasise a hurried movement or action by Chief Mabandla. The problem of the size of Mbovane's homestead is posed in a rhetorical question, namely "*Wowuthini na lo mzi kaMbovan' ubanzi nje?*"

The subject of praise is short in stature and the poem is also short. The poet uses elision to make his lines very short but full of meaning e.g. *Ipon' esiqwemp' umzukulwana kaMbovane*.

3.5.5 CONCLUSION

The four poems we dealt with in this section all show common features although they vary in length and style. The poet uses the subject to comment on historical events, social problems and religious ideas. The panegyric style fits well in solving the above problems. We came very often across the question of land, the treachery of the missionaries and the protests against partiality in the treatment of various tribes in South Africa.

Chieftainship is an old African institution but the English Colonial Government tried to undermine their authority and recognised and even gave common men a chance to be chiefs. It is the latter type of chief that Yali-Manisi attacks in a subtle manner.

Yali-Manisi's work is influenced by his panegyric style. Even those poems which are more modern in structure do not lose that praise poetry tinge. His recording of historical events is different from that of a historian both in chronology and facts. He challenges some long accepted historical facts which appear in history text-books. He gives personal opinions and fills the gaps in ordinary history. For example, he does not blame Nongqawuse for what has happened during 1856 because she was influenced. He exonerates Mlanjeni from blame for the 1850-53 war because he had been requested by the chiefs. He emphasises that it is the British missionaries and the Colonial Government that created problems between the Gcaleka and the Mfengu people in their quest to defeat the Xhosa tribes.

He advocates a unified South Africa where all the blacks are free wherever they are in South Africa but when it comes to praising people like K.D. and L.L. Sebe, he seems to shift from this stand and adopt the politics of the subject of praise. For example, when he deals with the homeland leaders, he inspires them to expand their homelands. This may be a plan to show them that they have been cheated and therefore aspire for greater territories. It is this ambivalence in his politics that casts a shadow of doubt at his politics and may therefore be regarded by some as being inconsistent. But when one examines his works one finds that he is not inconsistent. He is against the politics of his subjects of praise especially separate development and the independence of the TBVC states. When asked about his attitude and position in relation to what he says in *Uzimele-geqe waseTranskayi*, he answers the question briefly with "*Ndandiqhuba abayayo*".

The poet uses figurative language very well, employing mainly rural images in the formation of similes and metaphor. Chiefs are found in rural areas so his language fits well with the background of chiefs. In his intensive use of idioms and proverbs he has also introduced a style where he translates a proverb from English to Xhosa to use in his exposition of theme, thereby enriching the language.

Of note is the fact that chiefs are historical figures because history affects chiefs as it is entwined with them. In the poem about Xolilizwe Sigcawu, for example, we noted

how the poet tries to iron out the historical differences between the Mfengus and the Gcalekas. The poet preaches unity among Phalo's families. The theme of unity proceeds to the last poem in that the poet advises Mabandla to consult other Bhele chiefs and unite the Khuboni people who are scattered from the Tugela to the Nxuba rivers. A scattered flock is easily attacked by the hyenas.

Yali-Manisi handles this theme exceptionally well because it lends itself well to the panegyric style. The bulk of his poetry is about chiefs and he is very much experienced in this sphere of his poetry.

3.6 COMMITTED POETRY

3.6.0 INTRODUCTION

By this type of poetry one understands the poetry that seeks to address certain issues which one feels must be drawn to the attention of the public. The poet expresses displeasures about certain conditions or practices. They aim at conveying strong convictions. Milubi (1988:50-60) defines it as:

... an art that speaks to people in terms of their feelings and ideas about the world an art that validates the positive aspects of their life style. In other words, one may say that a protest poet is a being who finds himself immersed in an oppressive situation together with the oppressed. He awakens those in sleeping stupor and draws their attention to the pain and the wickedness of oppression. Within his protest lies a vision for the future.

It can be added that protest is not only directed towards political oppression but also occurs in many other spheres of life. There are spheres in economy, labour, health etc. which deserve to be protested against. Wauthier (1978:145) points out that African Literature is 'politically committed' and in the following excerpt lists the following areas in which the 'natives' express their protest in poetry:

The time of repressions and inhibitions has given way to a different age: one where the colonial subject realises his rights and duties as an author, novelist, short story writer, essayist or poet ...

So the people will protest if their rights are undermined especially politically. Wauthier (ibid.) proceeds to enumerate the following grounds for protest.

Poverty, illiteracy, the exploitation on man by man, social and political racism weighing on black and yellow races, forced labour, inequality, lies, resignation, tricks, prejudice, complacency, responsibility shrieked . . . equality and fraternity.

Political and social conditions as far as Wauthier is concerned have become interwoven with literature and it has become the duty of committed writers to bring these themes together. Alvarez-Pereyre (1984:19), advocates the involvement of writers in all spheres of life. They must not produce art for art's sake. He says:

A writer who says that art is for art's sake is clearly saying – "The political situation is all right as it is. Don't upset it. And those in power will say . . . This is real writing. He knows his job . . . He is not disturbing us". It [writing] is a deeply political, a highly committed stance to take.

This is a challenge to black and white writers who do not want to close their eyes to the real situation in their country. Although protest poetry seems to be a new development, it is in actual fact as old a tradition as *iimbongi* themselves. It may be new in formal written poetry as writers date it back a few decades ago. Milubi (1988:59) says:

The wave of protest literature by black authors started in the late 1960's and it began in the form of poetry.

Leopold Sedar Senghor (Wauthier, 1978), observed this 'political commitment' as early as 1956. The reason why it is dated as having begun either in the fifties or in the late sixties is because of the success of the Black Conscious Movement which sought to encourage unity among blacks (Shava, 1989:108-109). This caused it to work effectively and had a strong base from which to counter oppressor policy (Watts, 1989:4). Shava supports this when he claims that:

the emphasis on black unity in the 1970's has created a new political development . . . in the 1950's and the 1960's white liberals played a significant role in black politics. By the end of the 1960's liberal politics began to be questioned.

It is during this time that writers returned to their 'roots' as it were, and employed or used the only available weapon left – *iimbongi* and their poetry.

Now, the old *iimbongi* plays his old traditional role viz. to comment in his poetry to promote moral conduct in society, to admonish censure and draw the public attention to the abuses of the monarch. So the *iimbongi* had a new medium in which to express themselves: writing (and Yali-Manisi uses both mediums).

This leads us to argue that even in written poetry the poet cannot passively accept social and political injustice. The nation expects him/her to act as a political commentator. Mtuze (1991:14) quotes Milubi:

Every writer lives in a particular society and takes his word pictures from it. He writes what he sees, feels, detests in his immediate environment. If he does not project himself to what his fellow men feel, he would be failing in his task to make them aware of what is taking place around them.

Mtuze (ibid.) hastens to warn that this does not necessarily mean that writers should only write on political issues or that they should be openly partisan.

In the next sub-headings we plan to make a brief survey of the conditions under which protest poetry occurs, why the writers embark on such a hazardous undertaking. Later on we shall examine the spheres in which our subject (Yali-Manisi) operated (i.e. under social and political committed poetry).

3.3.6.1 Protest: A Brief Survey

Much has been and is being said by scholars about the conditions under which writers and their publications were subjected to, in South Africa. The history dates back to the time of the missionaries when they were the sole publishers for black – writers, the commercial publishers who were interested only in school and religious books, national language boards which needed books which were to cater for the school children only, apartheid and censorship by the government authorities. All these militated against the writer who had to find his way through that maze of barriers.

The first Xhosa writers were the product of missionaries who had one major aim: to teach the 'native' to read and write and later spread the word of God. It stands to reason that their literature and that of their disciples had to follow a particular channel. A ridiculous example is that of Yali-Manisi who was warned and later expelled from Lovedale for propagating 'heathen ideas' in a church institution (see biography). That was for singing praise poetry at school (Mtuze, 1991:15; Opland, 1983). So writers had to write on moral topics which were scrutinised for any perverse ideas.

We also mentioned commercial publishers who were not interested in literature as such but in the monetary side of publishing. They would only publish those books they were sure would bring them the necessary profit, especially those which could be prescribed at schools by the examination bodies.

Even today writers and publishers are vying for their books to be prescribed by the various Departments of Education, for pupils and students. This led literature to be directed to one side, child literature, and nothing was encouraged for the mature casual adult reader. This is often blamed on low black readership. The national language boards worked hand in hand with the publisher to produce a certain type of literature. One can call that indirect censorship, because there is no point in writing a manuscript one knows will never be published. Both Opland (1982:165) and Watts (1989:1) refer to the above problems.

Lastly, we touch the most sensitive part of this study, namely apartheid and censorship. Protest poetry has had problems with the South African authorities because of censorship and harassment. These gave rise to resistance and the development of new strategies to disseminate information (Ngugi, 1990). In the words of Nkosi (1981:77), poets remind the public constantly what the public wishes to forget and:

Black writers in particular, feel an urgent sense of obligation to expose the wounds and to make the 'knowledge' public; but such an attempt . . . only creates for the other side (the state) huge anxiety and discomfort.

It is this 'anxiety and discomfort' that causes the oppressor to pass very stringent laws that curb the publication and dissemination of committed material. Again it is this 'sense of obligation' that caused most writers to defy those laws and chose to go to jail or to exile, worst of all death than conform to those draconian laws. Cook and Henderson (1969:3-31), Mutloatse (1980:1-7) and Alvarez-Pereyre (1984:3-7 and chapter 8) discuss the attitude of writers socio-cultural and political conditions in relation to their art. They also give a brief survey of the reaction of authorities to this trend. Watts (1989:1) says:

... from its earliest days it (black South African literature) has been subjected to interference ranging from direct missionary intervention and subtle ideological infiltration of the English liberal humanists to the violent overt coercion evident in the Afrikaner Nationalist imposition of Bantu Education, the policy of separate development, the control of the media, the bannings of works of literature and the subjection of writers to banning, exile, police harassment, imprisonment and, at times, death.

The above has highlighted exceptionally important points of our study and we can only elucidate some few facts from it. For example, we can mention various acts which assisted in squeezing the parameters of the writers. Amongst them we had the Group Areas Act which sought to impose territorial and physical segregation which in turn had its own restraints on the writer. Compartmentalisation had a devastating effect on the quality of South African Literature. Watts (1989:10) says:

Apartheid confines the writers imagination and constricts understanding. She or he is unable to penetrate the behaviour of any other group, because, by law, it is forbidden for groups to mix in a natural setting.

The Bantu Education Act of 1953, which is also part of segregation, ensured that the future generation of writers would be untainted by English liberalism, furthermore the African education is not a ladder to success because of its inferiority.

The suppression of communism (1950) and the Riotous Act of 1956 ensured that individual books or periodicals could be banned on the grounds that they were calculated to engender feelings of hostility between the Whites and sections of the inhabitants and the writers could be banned under these and other acts and all their work consequently censored.

The Publications and Entertainment Act of 1963 ensured that the books of the exiles could be effectively banned. It decreed that any book could be censored when the subject matter, is deemed to be indecent, obscene, offensive or harmful to public morals.

The most stringent act was the Publication Act of 1975 of the Republic of South Africa as amended in 1978, with J.C.W van Rooyen as chairman of the Publications Appeal Board. It was used as a censor mechanism. The act allows, according to Coetzee (1992:315), for a publication to be found 'undesirable' in terms of the following:

- (a) it is 'indecent or obscene or offensive or harmful to public morals;
- (b) it is "blasphemous or offensive to the religious convictions or feelings" of a "section";
- (c) it brings any section . . . into ridicule or contempt;
- (d) it is harmful to inter-section relations;
- (e) it prejudices security, welfare, peace and good order;
- (f) it discloses part of judicial proceeding in which offensive material is quoted.

As a result of these acts many writers were banned and or exiled and this affected literature negatively. Shava (1989:45) sums up the situation when he says:

it was clear that a great deal of the literary energy of the period (early 60's) had been lost. Exile had a negative impact on some of the writers. Frustration led them either to commit suicide or drink themselves to death, the fate of Nat Nakasa and Can Themba respectively. Arthur Nortje died of drug overdose in Oxford. Recently Ezekiel Mphahlele returned to South Africa after 20 years in exile.

The above extract is also supported by Jane Watts (1989:19) where she also adds the death of Steve Biko in prison.

Then, there were two alternatives left but for the writer either to toe the line or return to the 'roots' and resist these laws through other venues. The Black Consciousness Movement according to Shava (1989) was instrumental in this approach in that it was able to conscientise the people and resorted to 'people's poetry' which registers

protest in a symbolic way. Even now, writers tend to turn to poetry in an attempt to forestall banning by using jargon and cryptic turn of phrase. These must be beyond the comprehension of the Censor Board. Mtuze (1991) refers to some of these poets as being 'muted' or 'muffled'. He also includes Yali-Manisi in that sizeable group of poets.

In the brief survey above we have examined the various conditions to which writers were subject to, annihilated, how they resisted and wrote protest poetry against those very situations they found themselves in.

In the next part we are going to survey Yali-Manisi's work and see how he treats first the social and secondly the political issues in his poetry. We are mindful of the fact that a poet can deal with many diverse issues in one poem and this division is a vehicle to analyse the poems, focusing on these two issues which, more often than not, often overlap.

3.6.2 SOCIAL COMMITMENT

Here we shall consider those poems which were inspired by social conditions. For example, we have a long poem in Izibongo, p.72 entitled IWIL' IAFRIKA. Although the poem has its political tinge, it is mainly about acculturation, laziness and ignorance. The poet does not confine himself to local people but addresses all Africans. Carrying the defence of African culture one step further, Cook and Henderson (1969:5) say Africans have fought for their ancestral right in the past and have to combat "tooth and nail . . . the imminent loss of themselves". Rather let men rob them of their lands . . . but not of themselves, when they are taught to despise their own names, institutions, customs and laws. Yali-Manisi has this to say about acculturation:

Yivani nto zakowethu,
Nani ntombi zezwe lethu,
Ngokuchithakala kwethu.

(Listen sons of my land,
And you daughters of our country,
Listen to our message
About our detribalisation).

The poet puts his message in clear terms. He does not hide the importance of the message behind a flowery language. His device is to first remind them who they are and then draw their attention to the situation in Africa. He then protests against the lost African culture, the result of which has alienated the Africans because they have lost their humanness which we presume to be their culture without which no one can claim to be what he is.

In the third and the fourth stanzas, the poet is aggrieved by the reaction of other races and nations to the conditions of the African. He employs an adapted idiom from '*uyakuhlekwa naziintaka*' (Literally even birds will laugh at you) used when one is the laughing stock. Here are his two stanzas:

Siyintlekis' ezizweni,
Asinto zant' elizweni,
Lisinqazele ilizwe
Ngokungabi nab' ubuzwe.

Siyintlekisa yeentlanga,
Ngokubuswel' ubuhlanga,
Ziyasigxeka neentaka,
Zibona singenakhaka.

(The world laughs at us,
We are nothing in the world,
The world is surprised at us
For having no nationality.

Various races taunt us,
For we are not a race,
We are being criticised even by birds,
They see us unprotected).

The birds, may be figurative, referring to other small tribes that see the chance and also ridicule the Africans. The poet resorts to the words of the old man, Ntsikana kaGabha when he likens the Africans to water. This may be regarded as the fulfilment of Ntsikana's prophecy. He adds to that idea of spilt water (*amanzi aphaleleyo*) that it is dirty or impure water. This completes the idea that Africans are just useless. Nobody complains about spilt dirty water.

One can also note something very much interesting in this poem in that the poet himself is included. He does not only pass the message to others or to the reader but also to himself. This serves to make it soft and more acceptable. As a performer the poet is not isolated from his audience during performance. This is also the influence of the oral tradition. Yali-Manisi uses *si* (we) in all the stanzas in the following extract to underline his involvement in what is going on in Africa. He says:

Nobuzwe busiphelele,
Sinje ngamanzi amdaka,

Siyinikiwe imfundo,
 Batyilwa kwanobulumko,
 Kodwa asiphumi lutho,
 Kuba asinanzanga lutho.

(We have lost our nationality,
 We are like dirty water,

We have been given education,
 Wisdom has been shown to us,
 But we produce nothing,
 Because we do not care for anything).

The effect would be different if *-si-* (we) were to be substituted with *ni-* (you). Some would think that they are being insulted .e.g *Ninje ngamanzi amdaka*.

The poet is aware of the value of education (he touches this idea in many of his poems) and the Africans have to acquire what is useful from the Western civilisation and get rid of all that dehumanises and does not promote the welfare of the African. Education falls in the first category. This stanza is directed at those who are educated, who should show the fruits of education, but unfortunately are more useless than those who are not educated. He must have been prompted by seeing worthless learned drunkards. Yali-Manisi echoes the sentiments of Alvarez-Pereyre (1984:5) who observes, that Africans saw education as a way of improving material conditions and that of the community which led to expansion of literacy.

No nation can succeed by being servants to another nation. Education does not only bring political liberation but also economical liberation. Hence the rhetorical question by the poet.

Nikholiwe na bubucaka?

(Are you happy with being servants?)

In stanza number twenty-one he draws our attention to the underlying cause of the problem of acculturation; the church and its Christian beliefs. Yali-Manisi refers to this in many of his poems. He puts it bluntly that the Christian belief has destroyed them and made the Africans look as if they did not have their traditional beliefs. One can also note the play of words ukholo and inkolo which are meticulously translated in the church books as belief and superstition respectively.

The next two stanzas show how the Christian beliefs were introduced to Africa to the detriment of the African beliefs.

Lusigqibile ukholo,
Sada saang' asinankolo,
Lusingene ngobuhlobo,
Kanti yiyona nkongolo.

Lungene ngeZwi nokhanyo,
Kanti sesona siqhatho,
Lwatsho sazal' izigulo,
Ezidal' inkcithakalo.

(We have been destroyed by
Western beliefs,
And we seem not to have our
own beliefs,
It approached us friendly,
But it is the very problem,

It approached us with the word
(of God) and civilisation,
But it was only deceit,
It caused us to fall into
(cultural) illness,
Caused by acculturation).

The church has long been blamed for the ills of the black community in Africa. Yali-Manisi refers to it as friendly in this poem (1952) but in recent poems he refers to it as being forceful. We quote the following lines from the poem he performed in Grahamstown on Settlers Day (Opland: (1982:165-190) lines 21-35).

Tyhini ndiyamthand' uSathana
 Kub'unqulwa ziinkosi neenganga
 Ndiyamthand' uSathana
 Unqulwa ngabafundisi
 Siyawanibulela mabandl'asemaSetlani
 Kuba nangena neza nipheth' iBhayibhile
 Nathi masamkel' umqulu
 Silahl' amasiko nezithethe
 Sayithabath' iBhayibhile sanilandela
 Wajik' umfundisi walijoni
 Waxakath' imfakadolo wagomboz' inkanunu
 Zaqhum' iintaba zikaRharhabe
 Kwaqhum' uthuli latsh' ilizwe

...
 lthe mini yafik' iBhayibhile
 Yangen' inzimiya
 Wabhangazek' umzi kaPhalo.

(Oh I love Satan
 Because he is worshipped by
 chiefs and dignitaries
 I love Satan
 He is worshipped by Ministers
 We thank you people of Settlers
 For you entered carrying the Bible
 And you said we should accept the tome
 And cast aside our customs and traditions
 We took the Bible and followed you
 The minister turned into a soldier
 He shouldered the rifle and fired the canon
 The mountains of Rharhabe roared
 Dust arose and the country flamed

...
 On the day the Bible arrived (accepted)
 The whip entered
 The homestead of Phalo was scattered about).

Although he advocates the return to the olden days, he is aware of new developments that the African has to contend with (stanza number 8). Wauthier (1978:150) also touches on Europe's civilising missions which are the targets of writers.

Towards the end of the poem (stanza 29-32) he shows unequivocally that he does not address himself only to the Xhosa people, but also to all the tribes of South Africa. He appeals to the Pondos, Pandomises, Sothos and the Zulus respectively, to come together and praise the Lord, the Creator. He closes this one with "Haleluya" instead of one of his conventional endings like "Ncincilili!" Surely he has not been exhorting

the African to turn their backs to God but he is against the Western beliefs and traditions which have eroded African culture in all spheres of life.

In the following example he wants to show that protest poetry is anti-authoritarian and speaks against the oppression of the black man. In Imfazwe kaMlanjeni the poet draws our attention to various problems that occurred after the defeat of the Xhosa. He says:

lyintoni na le ngqobhoko?
 Izoth' elinomdints' esizweni,
 (What is this religion?
 Something very hateful to the nation),

In the following lines he complains about the women and children who leave their husbands and go to little white houses (churches). As a result they no longer take instructions and they criticise customs and traditions. Furthermore the Xhosa knew nothing about employment before this war. People go to work early in the morning and return home in the evening. They leave the children asleep and when they return late, the children have already gone to bed again.

Lingaphum' iKhwezi siqeshiwe,
 Saye sisiya kubuya ngocolothi;
 ...
 Simk' abantwana besalele,
 Sibe sibuye sebelele (Imfazwe, p.45).
 (When the morning star appears we
 are at work,
 Then we shall return in the evening,
 ...
 We leave children still asleep,
 When we return they have gone to
 bed again).

The people work under unfavourable conditions. They do not have enough time with their families. In the following lines he attacks the conditions of employment where people use their bare hands to dig potatoes. They work in front of horses and donkeys. Some are even hit by tractors. They work on very cold days and walk on frost without protective clothing. This reminds one of the conditions under which the

people used to work in potato-farms, especially when he says, "*Apho simb' iitapile ngezandla*", where we serve foreigners.

The squalid conditions under which the workers do their job are made worse by the addition that these people work because they are hungry. Everybody has to work. The children work with their parents. Their backs are full of sores because they are constantly whipped. They also carry salt bags on the same wounded backs. When salt reaches the bleeding wounds it becomes very painful. The following grim picture is worth quoting.

Imihlan' izel' izilonda,
Sityatyulwa ngenzinzwa yenziniya,
Sibuye sithwal' iingxowa zetyuwa,
Zigxunguk' izilonda zixhixhize,
Liqukuqel' igaz' ukuhla nemilenze,
Linkonkoze lising' ezinyaweni.

(Our backs are full of wounds,
We are thrashed with a thick whip,
After that we carry salt bags,
The wounds are disturbed and start
bleeding,
Blood streams down the legs,
It flows down to the feet).

The poet appeals to our senses. We get two distinct images, namely, the visual and tactile images. We can actually see the blood flowing down to the feet and feel the pain of the wounds that have come into contact with salt. The employer seems to be insensitive to the employee's condition.

He also touches on mine workers and the accidents that befell them without any proper remuneration, leaving orphans and young widows. The women have left to work as maids for the wealthy. Some have rotting hands because of doing washing everyday. They have forgotten about their marriage. This has resulted into the breaking down of traditional family ties. The boys are wood collectors and some work in the garden so that the foreign rich people can eat well.

All the above conditions have resulted in a rotten society where people have lost their respect. Nobody is able to say 'no' because the sons of our nation have become rapists, robbers and murderers. Parents and children are just the same as far as lack of respect is concerned. This is due to defeat. The poet says there is nothing bad like this. Finally, the poet appeals to the nation to view their conditions so as to regain respect. He says (Imfazwe, p.47):

Yini na le bantwana bohlanga!
Yini na cwamb' oluhle logaga!

...
Bantwana boMthetho kaMthetho!
Ibuyambo bantwana bakowethu,
Masiwalah! onke la manyingilili,
Siphuthum' ukulunga nokulungisa,
Siphuthum' ukundila nokundileka,
Siphuthum' isidima nokuzakha,
Njengoko kwakunjalo koobawo bethu.

(What is going on children of the nation!
What is going on cream of the nation!

...
Children who are ruled by law!
Let's turn back our children,
Let's throw away all the bad habits,
Let's try to be good and do good,
Let's respect and be respectable,
Let's be dignified and be progressive,
As it was the case with our forefathers).

In the above excerpt the poet preaches a return to a dignified, respectable hard-working society as it was the case in the olden days. The poet is very hurt by what has happened to the nation after the war.

The first poem is very long, simple and straight forward. Its message cannot be doubted as a result, though it was written in the early 50s it is still applicable today and therefore it will remain a reminder even to future generations. Such is the work of art.

In other poems, especially the more recent ones, the poet is more explicit and protests against social injustices and ill-treatment at work. The bad habit of child – employment and the use of corporal punishment on employees. Some of these

injustices are still reported in certain areas of South Africa. We just hope basic working conditions for miners, farm labourers and domestic servants will continue to improve.

3.6.3 POLITICAL COMMITMENT

Yali-Manisi belongs to that group of poets who remained behind and were frustrated by the authorities. For example, he lost his job and had to do menial jobs in rural areas. He was constantly running from the police and he confides that he nearly drank himself to death. The independence of Transkei had a marked relief on him for he could proceed with both oral and written poetry. It is funny that he published a book in 1952 and another one in 1954 only to be followed by a single 39 – page poem in 1977, a book in 1980 etc. In a period of about twenty-three years, nothing was published simply because his political ideas were not acceptable to the authorities.

Among the vast wealth of his poetry we propose to examine the latest poem he produced while on a demonstration visit to Harvard University on 3 March 1988. It was performed in Xhosa and later translated with the assistance of the poet, into English. For convenience the poem can be divided into the following;

- (i) Onset: The imbalance – Greetings
- (ii) Ongoing: The problem – U.S. fought
Our problem – At home we starve
Another problem – At home we fight
- (iii) Outcome: Restoring order – We must eat
- (iv) Closing: I disappear (ncincillili)

Summarised in this manner it becomes easy to observe the various episodes of the poem. After greeting the Americans he does not delay but attacks the Americans for hoarding education, which he regards as the food (of the mind). They ate it until they puked it. He gives them the situation of Bantu education in South Africa which is inferior so as to produce inferior citizens. He says:

Xa ndilapho ke ndibik' imbandezelo
 yakokwethu,
 Kuba nathi siyarhal' ukuyity'
 imfundo,
 Siyitye koko singayityekezi
 siyigcine,
 Kub' eyethw' imfundo kokw'
 iphuntsiwe;
 Yenzelw' iziqwaka kwakunye
 nezaqhaga.

(So I report on our people's
 oppression,
 For we too yearn to eat education,
 To eat and retain and not vomit it up,
 For the education we're offered at
 home is impoverished;
 It's intended for idiots and also
 for cretins).

He introduces himself, after he has drawn the American audience to the double standards America practices. America purports to be a champion that often protects the oppressed. He refers to the first and the second world war where America intervened and defeated the enemies, but America is doing nothing about the conditions of the Blacks in the Republic of South Africa. He further touches on the economic and labour situation in South Africa.

NdingumAfrika woqobo,
 Ndingunyana weAfrika wenzinzwa,
 Ndiphuma kwilizwe lembonde-mbonde.
 Ndiphuma kwilizwe lezivuka-vuka,
 Andithethi nto ke ngeloMzantsi
 Afrika,
 Aph' indod' ilala ngamanzi,
 Ibuy' isel' amanzi xa ivuka,
 Iyimbongolo yokuhlakulel' igwangqa.

(I am a true African,
 I am a son of Africa by birth,
 I come from a land of turmoil,
 I come from a land of confusion.
 I come from the land of dissention,
 But I have nothing to say of South Africa,
 Where a man drinks water and goes to
 sleep hungry
 And has nothing but water to drink when
 he wakes.
 He is a donkey to work for the white man).

We note the success of the B.C.M. in his introduction where Blacks, recently, can introduce themselves as they are. Suffice to say Blacks had a period when it was a disgrace to be black. Watts (1987:25-28), Shava (1989:70-115) and Alvarez-Pereyre (1984:3), comment about the diminishing inferiority complex among Africans. The latter attributes this change to the opportunities they get to compete freely with their white counterparts thereby gaining confidence in their own potentials.

With constant repetition and use of compound words he introduces the conditions in Africa and especially in South Africa where there is starvation, where men and women work hard for their masters and receive very low wages. To be called '*imbongolo*' an animal that works very hard without payment and minimal ration is not an exaggeration in the South African context. The unions developed in reaction to this situation.

The poet becomes more explicit when he comes to the political situation. The oppressed people of South Africa are fighting for their rights. Political prisoners are jailed and some die in detention. The people are hindered from gaining their rights, which are only granted to Whites. It was first the English now it is the Afrikaners who bully the Blacks. America is doing nothing. Why does America not intervene when it can do so in the West and bring about order? Ngugi (1990:81) supports Yali-Manisi when he says:

While internal resistance factors can confront these forces, the friends and allies of resistance must bring pressure to bear on those governments that ally with Apartheid . . . The democratic struggle in the Western world, peace movements in the West . . . must bring pressure to bear on these governments that collaborate with Apartheid.

Although this is a pathetic cry it carries a very haughty demand. It reminds one of the South African and American jargon a decade or two ago when there were terms like *détente* and constructive engagement.

We are certain that the poet does not invite military intervention as America did in the world wars. In the last stanza he emphasises that the lot of the Blacks can be

improved if America can only share her educational resources with black South Africans.

It is in the poem that Yali-Manisi performed on 7 April 1988, at the University of Pennsylvania, that he becomes more explicit about Americans alignment with South Africa's whites. Yali-Manisi says in Opland (1990) page 250:

But what a disgrace, Americans,
 Oh your dirty tricks,
 With the education you ate until
 you puked,
 Just watching the Blacks in South Africa,
 Turned into the butt of derision,
 Of course we expected you to do so,
 For it is the custom of the Whites,
 To scratch one another's back,
 For you share your wealth with
 each other;
 Though you seem to blame one another,
 You're just pulling the wool over
 observers eyes.

This last extract would have received a standing ovation if it were performed in the presence of a South African black audience because it is very accurate. Without the voices like these, the conditions in South Africa would not have improved as they are in the present moment, because Milubi (1988:60) says:

The product of protest poet's pen both reflects reality and also attempt to persuade us to take a certain attitude towards reality. The persuasion can be a direct appeal on behalf of a protest poet's open doctrine or it can be an indirect appeal through influencing the imagination, feelings, actions of the recipient in a certain way towards certain goals and a set of values, consciously or unconsciously held by him.

The above idea by Milubi bears testimony to Yali-Manisi's views about current political ideas in the poem *lintlaba zahlukane eAfrika* in which he writes on the African situation that was taking place before the independence of Zimbabwe, Mozambique and Namibia. These countries wanted to fight for their independence and were against negotiations but in the process black people were killed. He says:

Yini na le, Ma-Afrika!

Umhla nezolo sabulalana!

Amabuth' athwel' izixengxe,
Exabelana ngokwezihange;

...
Bephalaz' igaz' elimsulwa,
Besithi bafun' inkululeko,
Uthetha – thethwano baluchasile,
Besithi yinkcitha xesha (Yaphuma, p.134).

(What is this Africans?

...
Everyday we kill one another,
Fighters carry dangerous weapons,
They wound each other like criminals,

...
Murdering innocent people,
Saying they want freedom;
They do not want negotiations,
Saying they (negotiations) are a
waste of time).

Yali-Manisi draws our attention to the futile attempts of Africans who kill one another before they can obtain freedom. Even when they gain it they still fight because of jealousy, greed and corruption. Everybody needs freedom but it is not wise to kill innocent people leaving the enemy alone. In the same poem he says:

Sonke silambel' inkululeko,
Siyifuna ngengangqu singacengi;
Yini na ke sibulalana kwasodwa?
Utshaba luhleli lonwabile,
Lusihleka lusenz' izidenge,
Luhlel' emafutheni lusity' ibhotolo (Yaphuma, p.136).

(All of us desperately need freedom,
We want it by force we don't beg
for it;
Why do we kill each other?
The enemy is free and happy,
The enemy marvels and laughs as
our stupidity,
It is living comfortably enjoying
butter).

This theme of black on black violence is still a current problem in South Africa. Yali-Manisi condemns it as being mindless. He advocates negotiations. He wonders, when he finds that even those who have their freedom, like Angola and Mozambique,

are still fighting each other. History repeats itself. We wonder if this will also be the case in South Africa. He asks the following questions:

Bona k' abo sebekhululekile,
 Basagrenyana ngasici sini na?
 Ngamawonga, ngumona, bubuzwilakhe na?
 Angekhe sihlale phantsi sicinge na? –
 Sithath' umzekelo kwabaseNtshonalanga; (Yaphuma, p.136)

(Those who are already free,
 What are they fighting one another for?
 Is it high posts, jealousy or despotism?
 Can't we sit down and think?
 And follow the example of the West);

Various leaders echo Yali-Manisi's word these days. He wrote this poem directed to African states and leaders but his voice can also be directed at South African people and their political organisations so as to stop what are called politically motivated violence or murders. If democracy can be practised in the Western sense of the word there can be peace in Africa.

3.6.4 YALI-MANISI'S WEAPONS OF PROTEST

3.6.4.0 Introduction

In this section we would like to examine how Yali-Manisi protests. He seems to be a poet imbued with nationalism and a special gift to say what he wants to say in a clear concise language. He has therefore some words and lines that often occur in his poems. We call these his weapons of protest. They occur in most poems to such an extent that one can guess who the writer is when they occur in a piece of work. They are his trade marks. These are used mainly to show his inherent hate of certain practices or situations.

3.6.4.1 Words of Protest

We have words in Xhosa that are not usually associated with people because they are derogatory and are an insult to the person concerned e.g. inja (dog). We have even now certain South African politicians who are fuming with anger because they have once or twice been called dogs; a very bad insult; Yali-Manisi refers to somebody,

who does something wicked and contrary to accepted values. He may be called 'a thing' (*into*). The former words occur in no less than ten times in Yali-Manisi's works. The poet does not forget this word when he writes about Sir Harry Smith who was a Cape governor. He was involved in the conspiracy to exterminate the Xhosa chiefs. He played an important part in the murder of Hintsa which caused him to be hated by Xhosa chiefs. The poet says:

Wayesemkil' ek' uPhathinja,
Sekukhonkoth' inja kaSimithi.

(Sir Henry Pottinger had been called
back,
Smith's dog was now barking (ruling)).

In Yaphuma, p.113 in the poem entitled **Unkosi Whyte Lent Maqoma**, the poet says about Smith:

Liciko ke kambe yen' uJongumsobomvu,
Akuvanga na mini waxhay' ingqutsela
kaSimithi, –

"Kub' uyinja wenz' umsebenzi wobunja".

(Jongumsobomvu is a good speaker,
Didn't you hear when he replied to the
rascal, the son of Smith, –
"Because you're a dog, you do dog work").

In the same vein the poet says about Smith when he ill-treated Sandile (Imfazwe, p.35 and 36):

OoSimithi behlekisa ngaye,
Besithi makaqubude kubo,
Ad' ange nezihlangu zabo.
Yasisilond' eso k' ezinkosini,
Ukuphathw' okwenj' ingumntu omkhulu,
Ikumkani yakuloNzwilanga.

(Smith and others ridiculed him,
Telling him to worship them,
He had to kiss their shoes,
This hurt the chiefs very much,
The ill-treatment of an honourable
person,
The king of the Nzwilanga people).

The word *inja* occurs in Yaphuma, pp.97, 113, 116 etc. and Imfazwe, pp.4, 25, 35, 113 etc. We also find it in the poem entitled uNongqawuse (Satyo, 1983:111) where Yali-Manisi says about the actions of Sir George Grey who simply watched the Xhosa dying and intervened very late:

Yangena yathomalalisa
Inj' enkul' into kaGrey

...
Ibimele mgama yakh' umkhanya
Ijong' isiphumo sokufa kwezidumbu,

(He entered as if to help people
The big dog, son of Grey

...
He had been watching far away
Observing the results of death).

Makinana is also referred to as a dog (Imfazwe, p.18) because Mackinon was used to track down the chiefs who had hidden in forests.

To add to the above we have a variety of words that are directed at certain tribes or people due to their behaviour.

- (i) Into (thing) Smith and others Yaphuma, pp.90, 94 etc.
- (ii) Ixelegu (filthy person) Smith Yaphuma, pp.94, 113 etc.
- (iii) Undlothovu (very cruel person) e.g. Smith and George Southey Yaphuma, pp.96, 131 etc.
- (iv) Imiguvela, Izihange (robbers) refers to Whites Imfazwe, p.9, Yaphuma, pp.94, 122, 131, 134 etc.
- (v) Oonotyalana (Literally the guilty ones) Whites Imfazwe, p.23, Yaphuma, pp.80, 96, 109 etc.

These are some of the most common words that are used when he protests against certain injustices.

3.6.4.2 Lines that are Often Used

Yali-Manisi uses certain lines to express certain ideas. Mzamane (1992:117-134), is of the opinion that since protest literature is the writing by the racially oppressed addressed to readers from the ruling class it is bound to solicit their sympathy and support against discriminatory laws and practices, so the poet in this case often repeats the lines that he thinks are effective. For example, we have the irony of Satan where the poet often says:

Ndiyamthand' uSatana
Unqulwa ngabefundisi

(I love Satan
He is worship by ministers) (Opland, 1989:86).

This love of Satan occurs in many poems especially when he wants to reveal double standards of ministers. These lines occur in shortened or modified forms as in uNongqawuse.

Ndayithand' inkazana
Ndingay' ibonanga

(I love the maiden
Having not seen her) or

I love Satan
Because he is worshipped by chiefs
and dignitaries) (Opland, 1989:86).

This is also found in Yaphuma, p.95 and alternatively the following lines will be used as found in Opland (1989:186), (1983:115), (1983:187) Yaphuma, p.96, Imfazwe, p.16 etc.:

Wajik' umfundisi walijoni
Waxakath' imfakadolo wagomboz'
inkanunu (Opland, 1989:186).

(The minister turned into a soldier
He shouldered the rifle and fired the
canon).

These are some of the words and lines that may be regarded as his weapons when he protests against ministers of religion and treachery of the colonial government.

3.6.5 CONCLUSION

Yali-Manisi has written many poems in which he touches on protest in passing, but the few we have used as examples show us the direction of his protest. He fights for social rights like the conditions of employment, just treatment of all tribes or races, and against low morals. In the political spheres he advocates negotiations to get the land the Blacks need very much. He uses other countries in Africa to direct our attention at the futile use of violence to gain political power. While violence is not good at all, it is sheer stupidity to murder innocent people leaving the enemy alone and unhurt. We have to learn democracy. He uses certain words and lines to highlight double standards. We call these his trade marks. He has proved to be the voice of the silent majority in his implicit and explicit protest against injustices.

3.7 THE POET'S VIEWS ABOUT DEATH

3.7.0 INTRODUCTION

Yali-Manisi has written much about the death of prominent people especially chiefs and other dignitaries, but not specifically death itself as there is not a single poem entitled that way. Although it is so we are able to gather from the poems he has written in memory of late men and chieftainess Nozizwe Sigcawu, how he feels about death.

This is a very sad theme, as a result it is often accompanied by words from the Bible and or short prayers. The poet also refers to other peoples' writings in his poems.

3.7.1 FEATURES OF DEATH

Death is an invisible featureless phenomenon but the poet makes us see death in his poems as having visible characteristics. He appeals to our imaginations to observe death as something very ugly and monstrous. It is filthy and does not choose when it attacks. It attacks both the child and the old man. In Yaphuma, p.17, we get this picture of death, written about the death of Arc. Sandile:

Nto zinezotho hay' ukufa,
 Ngumbhibhinxo wenyuku-nyuku,
 Ongcole njengoyis' umtyholi;
 Omncinci nomdal' uyamguba,
 Ababi nabahl' uyacola,
 Akunambeko nantlonipho,

Uqengq' izikhulu neenganga,
 Uyathath' usedlakeni.

(Nothing is hateful as death,
 It is very filthy,
 It's dirty like its father Satan,
 The young and the old you destroy,
 The ugly and the beautiful you
 grind (into powder),
 You have no respect at all,
 You kill the rich and the well –
 known,
 You carry them all to the grave).

If death is like Satan then it is not good because we do not associate that being, Satan, with anything good. The above extract depicts death very clearly and death does not choose at all, it takes away all kinds of people. When one reads the last two lines in the above extract one cannot help, but think of Thomas Grey's "**Elegy written on a country churchyard**". The 8th stanza reads thus:

The boast of heraldry, the pomp
 of power,
 And all that beauty, all that
 wealth e'er gave,
 Awaits alike the inevitable hour
 The paths of glory lead but to
 the grave (Houghton-Hawkely & Eaton, 1989).

James Sherley's "**The Glories of our Blood and State**", echoes the same sentiments about death. He says in the first stanza, 3rd to the 6th line:

... There is no armour against fate,
 Death lays his icy hand on kings
 Sceptre and crown,
 Must tumble down,
 And in dust be equal made,
 With the poor crooked scythe and
 spade (Houghton-Hawkely & Eaton, 1989).

Yali-Manisi must have read these two English poems and has been successful in adapting them to Xhosa. It also seems original as much as possible.

We can also add another extract from Yaphuma when the poet mourns the tragical death of the Transkei Member of Parliament Nozizwe Sigcawu. Here the poet describes death as *ixelegu* (filthy one) *ixhwili* (hyena) *injubaqa* (rascal) *isigwinta* (murderer) in Yaphuma, p.41 Section V. He puts it this way:

Wena kuf' ulixelegu,
Ixhwili lesirhelegu;
Uziswele kamb' iintloni,
Njengenkosi yeedemoni;

Utyhunduzane nezikhulu,
Kub' unqwenel' ubukhulu,
Kub' uyinjubaqa yenene;
Egudl' ubumenemene.

Bon' ubuntu akunabo,
Way' udinga nezihlobo,
Usisigwinta sombulali,
Esaswel' ubulali.

(Death, you're filthy,
You're a greedy hyena;
You have no respect,
Like the chief of demons.

You push even the great,
Because you want greatness;
You're a well-known rascal,
That is always full of tricks,

You have no kindness,
And you lack friends,
You are a murderer,
You lack pity).

All these nouns have physical characteristics to which death can be associated, for example, when one is called *ixelegu* we mean that he or she is disgustingly dirty and that is his or her habit and cannot be saved from that state. Death is like that. The poet then associates these definite features with death although death is indistinct. That characteristic of death being indiscriminate is again echoed and the poet adds that death wants greatness.

Death is not acceptable but it has to be accepted because we cannot do away with it. One can defer it but eventually it will conquer. From the text and the manner in which death is described, we can say the poet does not accept death. It is natural and therefore cannot be prevented. The poet adopts a Biblical stance in the following extract (Izibongo, p.18) where he consoles the Rharhabe people after the death of Arch. Sandile:

Mabandl' amahl' akuloNgqaqeni!
 Sulan' ezo nyembezi, nilale ngenxeba,
 Kub' ukuf' oku kwagosiswa,
 Kwasemyezweni kwagunyaziswa,
 Ngenxa kayis' uSathana, –

(Beautiful ones of Ngqaqeni!
 Wipe away the tears,
 and be comforted,
 Because death was authorised,
 In the garden of Eden it received
 power.
 Because of its father Satan).

The allusion to Satan is very common in these poems; for some Satan is referred to as the father of death while in the previous extract it was referred to as the chief of demons. We get something additional in here because we learn that death was authorised (*kwagosiswa*). Must we then accept it? There are many instances in which death is mentioned in the Bible, but one finds that any living organism whether plant or animal has to die. That is one reason all the human beings have to accept death. Matthew 3:10, hints that the axe is ready to cut down the trees at the roots. So death is inevitable.

In the following lines from Imfazwe kaMlanjeni, Section V, p.11, the poet is more explicit in dealing with the subject of war where one expects death in anyway. The two armies were approaching each other and the sounds of guns and canons could be heard not far away. He describes the warriors' approach to death in the following dramatic lines:

Engandibaz' efunzel' emsini,
 Esith' ukufa kunye kukulala
 ngomqolo.

...

Masife siphela madun, akokwethu.
 Ofa ngozuko ngofel' into yakhe,
 Adunyiswe naxa selele kooyise.

(They did not hesitate, they went
 straight to the battle,
 Saying, there are no different
 kinds of death,

...
 Let's all die, men of our country.
 Those who die for a worthy cause,
 die noble death.
 One is praised even after death).

Anyone who dies in a war situation is a hero so they expect fame even after death.

In many extracts the poet complains about death, which gives one the impression that he does not accept death at all. Maybe he poses as somebody who comforts the people who are mourning. Traditionally, during the funeral, there must be somebody who consoles and strengthens the mourners. If the poet assumes that position he has to appear bold as if he accepts death, for nowadays people say, "what cannot be cured must be endured", so death can just be tolerated because we can't get rid of it. In *Izibongo*, p.42, Section VI, the poet appeals to the seas to get rid of death in the poem entitled "**Umfikazi uNozizwe Sigcawu**":

Zilwandle vusan' umnyele,
 Ukufa lo nimrhintyele,
 Nise yena kwelokufa,
 Kungabi sabikh' ukufa.

(Oceans, wake up in anger,
 Tie up death,
 Send him to death
 So that there will be no death).

Death in this stanza is personified and therefore concrete in nature. This personification enables the poet to address it directly and accuse it of causing distress and wailing among the people. It has to be tied up as if it is a criminal or a mad person. The poet writes about the death of S.E.K. Mqhayi in *Izibongo*, p.25. The poet combines personification, rhetorical questions and apostrophe to complain about the ravages of death.

Kufa, kufa inen' unetyala.
 Yini n' umhla nezolo sakhala,
 Uhluth' abahle bethu bohlanga?
 Uthuth' uzisa phi n' ezi nganga?
 Baya phi n' abantwana bogaga?

(Death, death, you are really guilty.
 Why should we cry every day,
 You take the best of the nation,
 Where do you take these dignitaries to?
 Where are the children of the nation going to?)

This stanza is very effective because the poet employs three poetic devices at the same time. He uses apostrophe, personification and the rhetorical question to reveal the loss of the nation at the death of S.E.K. Mqhayi.

7.

Yali-Manisi seems to echo John Donne in the fifth stanza of the poem about the death of Arch. Sandile. He says:

Kufa uyagigitheka wonwabile,
 Kanti sukuqhekenyeka d' uziqhenye,
 Kub' okweth' ukufa koko mzuzwana,
 Ngaphaya luvuko lwaphakade,
 Nobomi obungenasiphelo,
 Apho kungekho ntlungu nazinyembezi,
 Apho kungekho mbandezelo natshutshiso.
 Wen' ulapho nj' uyangcungcutheka,
 Okwakh' ukufa kokwaphakade,
 Kokwelishwa neziqalekiso;
 Koba njal' unini kananini.
 Akuvanga na bhulempundini
 Ukuba woyisiwe wagwetywa
 Yingweletshetshe phezu kweNtab'
 amathambo? (Yaphuma, p.19)

(Death you're laughing because of
 happiness,
 But you don't have to be proud,
 Because our death is for a short
 period,
 Afterwards it is eternal life,
 And endless life,
 Where there are no pains and tears,
 Where there is no sorrow and persecution,
 Where you are, you are very unhappy,
 Your death will be for ever,
 It is unfortunate death with curses,
 It will be like that for ever,
 Didn't you hear, you rascal

That you have been defeated and
 found guilty
 By Jesus Christ at Golgotha?)

One is inclined to think that this is an adapted form of John Dohne's Sonnet "**Death, Be Not Proud**", perhaps by co-incidence, though this stanza has fourteen lines just like a sonnet. To add to that it is the only stanza in the poem that has 14 lines. One then may think that this was done deliberately. The poet has possibly emulated John Dohne. If so, we commend him for his attempt for he did not translate it and he has adapted it to his own style.

3.7.2 DEATH AND THE HEREAFTER

Yali-Manisi is a traditionalist who was educated in mission schools. He is a Christian and he knows the Bible well. He seems to be torn between Christian and traditional beliefs. This is clear in many of his poems about death.

Traditionally it is believed that a person does not die, he passes away to join the ancestors. Because of that belief, Xhosa men were buried with some of their articles like spears and pipes to use in the hereafter. When there is a problem in the homestead, the ancestors are invoked (*kungxolwe emaXhantini*) as if they are alive.

It is that belief that causes Yali-Manisi to think that Chief Sandile must be allowed to go to his forefathers and there voice the problems of Africa. He says in Yaphuma, stanza 6, page 20:

Myeken' uhlekaz' ahambe,
 Myekeni mawabo nonk' agoduke
 Myeken' aye kooSandile nooLwaganda,
 Nguyena wodibana nooPhalo
 nooTshiwo,
 Abik' iingxaki zale Afrika
 Abikimbidiyane yalo mhlaba;
 (Let the chief go,
 All the family must let him go home,
 Let him go to the Sandiles
 and Lwagandas,
 He is the one who will meet the

Phalos and the Tshiwos,
And tell them about the problems
of Africa
And tell them about the squabbles
of this land).

This traditional belief is further emphasised by the poet's call to appeal to Medicine men or diviners (*oosiyazi*) to find out about the cause of death. The poet feels that the chiefs are dying now and again. They have to find the cause of death. In page 32 (*Yaphuma*), when he writes about the death of uMxolisi Sandile. He asks:

Nikhe nazithatha n' iintonga,
Ukuya kuva koosiyazi?
Baza bathini na ke bona?
Bath' ufa kulele phi na?
Iyintoni na k' amancedo?

(Did you take sticks
To hear what the diviners say?
What did they say?
What is the cause of death?
How can this be prevented?)

Does the poet believe in witchcraft or is there anything sinister about the death of chief Mxolisi Sandile? For he says in the same poem in the 3rd stanza on page 33.

Le ndawo mayiphononongwe,
Hleze kant' inamagqubusha;
Yay' ifun' ukuba sisithethe.

(This problem must be thoroughly
scrutinised,
In case there is something
sinister about it;
It is becoming a tradition).

In the next stanza the above belief is counter-balanced by the Christian belief (which is not very much different from the former) that a dead person goes to hades to wait for the day of resurrection and then to heaven. Ministers of religion claim that everybody has his own day of death, as a result Christians accept the death of their relatives on the grounds that it is the will of God. In *Izibongo*, p.120 on the death of Rev. W.B. Rubusana, Yali-Manisi says:

Hamba Qhanqolo kulungile,
Hamba kakuhle kamnandi,

Uye kwelo khaya lozuko;
 (Go Qhanqolo it is good,
 Go well in peace,
 To that blessed home;)

and about Nozizwe Sigcawu the poet says (Yaphuma, p.40, Section IV stanza number four):

Wafika won' umhla wayo,
 Washunqul' ubomi bayo,
 Injingakazi yesizwe,
 (Then her set date (of death)
 arrived
 It cut her life
 The national champion).

The poet reveals his Christian belief in Izibongo, p.121 in the poem written in memory of the late S.E.K. Mqhayi (lines 6 and 7, 12-19) when he says:

Imkile ke kambe loo ndwalutho,
 Ishiy' ihlabathi neento zalo,
 ...
 Yaya kweliPhezulu ngoxolo.
 Kweleembongi kwaneembongikazi,
 Apho kuhleli iingcwele zodwa,
 Zivuma ngoxolo zidumisa;
 Isiya kubongel' uSomandla,
 Phezulu ekhaya ezulwini
 Phambi kwendimbana nezihlewele,
 Zomkhos' omkhulu wasezulwini,
 (That well-known person has died,
 Leaving the earth and its problems,
 ...
 He has gone to Heaven in peace.
 He is in the land of poet and
 poetesses,
 Where there are only the holy,
 Singing in happiness and
 praising the Lord,
 He is going to sing praise to God;
 Up at home in Heaven,
 In front of big crowds,
 The big heavenly army).

It looks as if the poet is not dead and has simply been promoted to sing praises to God in heaven. This reiterates the idea that what the poet has been doing on earth he will also be doing in heaven (see introduction to this section).

The poet presents these two beliefs in most of his poems. He avoids prescribing to his audience/readers when it comes to religious beliefs. The traditional as well as the 'new' Christian audiences have to be catered for in his work. They have to choose for themselves without labelling him with a particular religious belief. This is also the advantage of oral performance as the performer can immediately sense the feelings of the audience and adapt his poem accordingly to remedy the situation.

It can be noted that the African beliefs are not very different from the Christian belief, especially the Xhosa. For a writer who has been exposed to both the traditional and Christian worlds there is bound to be some overlapping. Yali-Manisi's religious world as reflected in his poetry can be illustrated by a scheme adopted from Serudu's article, "O.K. Matsepe's world views" (1990). When Beier (1989:95) dealt with the theme of the ancestors in L.S. Senghor's poetry, he found that the African attitude towards death is fundamentally different from the European one because the European has almost lost his belief in survival after death and the separation between the living and the dead is believed to be final, but in Africa, he adds:

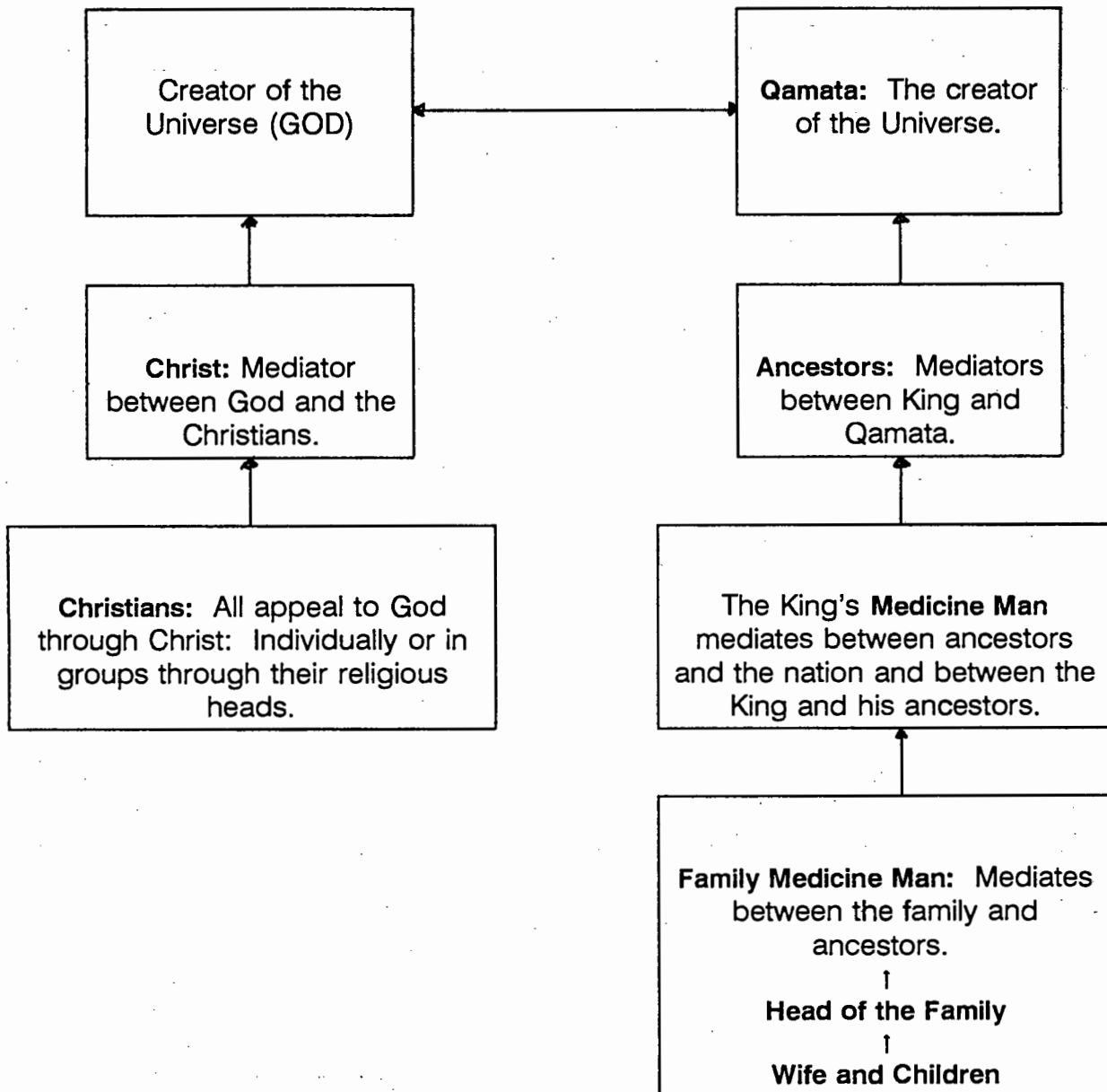
The living and the dead are in continuous contact and a large part of the religious life of the African is devoted to establishing a harmonious contact with the dead. The ancestors are the guardians of morality among the living community. They are the guides . . . Nor is the state [death] final.

Beier's remarks reflect the different views held by Christians and traditional audiences in Yali-Manisi's works.

YALI-MANISI'S RELIGIOUS WORLD AS REFLECTED IN HIS POETRY

A. The Christian World

B. The Traditional World



The above schematic representation is reflective of Yali-Manisi's dual stance as far as these two beliefs are concerned. We also find this in the booklet Imfazwe kaMlanjeni, section XIX, page 53, where he appeals for help from both God and Qamata.

3.7.3 SOME COMMON FEATURES IN HIS POEMS ABOUT DEATH

One of the most common features in Yali-Manisi's poems about deaths as a theme is that no matter how important the subject of praise has been in the community, the poet always releases the person concerned with a tone befitting death itself.

Some of the phrases he uses are those we commonly hear at funerals when wreaths are read. The most exemplary lines where he addresses the deceased are as follows:

To the late President Botha Sigcawu Yaphuma, p.60 he says:

Hamba kakuhle, Mhleka
Nathi siya kukulandela
(Go well, Sir
We shall also follow you).

To Nozizwe Sigcawu Yaphuma, p.51:

Hamba mfazi wamaTshawe,
Nalaph' uzube liqhawe,
Hamba kakuhle ngenzolo,
Nalaph' ugangwe ngoxolo,
(Go wife of the Tshawes,
Where you are going to, be
heroine,
Go well in quietness,
Even there be accepted in peace).

To Rev. St J. Page Yako Yaphuma, p.36:

Yiyeken' indwaluth' igoduke,
Kub' ilwile yagqiba yancamisa;
(Oh, let the famous one go home,
He has fought and defeated;)

To Rev. Jackson T. Arhosi Yaphuma, p.30:

NguY' onikayo, nguY' othathayo.
...
Ngalinye sith' ugqibile.
(It is He who gives, He also takes.
...)

All in all he has done his job).

This is really like reading wreaths at a funeral. These are comforting and consoling words from the poet and we have taken just the above to illustrate the fact from a vast wealth of similar lines.

The poet first paints a sombre picture about death. He has various attitudes about it. It is like a thief, an eagle that carries away chickens. It is indiscriminate when it comes to 'taking' away people. Nobody gets used to it although it is very old. He traces it back from the Biblical days through his constant allusions.

To consolidate his work he uses both traditional and Christian beliefs. He even adopts and adapts some phrases and poems from English poets. We know death well through his good imagination. The poems directed at certain individuals inform us about death in general.

3.7.4 CONCLUSION

We have found that Yali-Manisi writes at various themes. Among the themes that we have discussed we have poems on nature. The poet shows great insight into the understanding of natural phenomena like the various types of stars and constellations. The natural beauty of the night is well – portrayed and so is summer (ihlobo) winter (ubusika) and others.

We have also noted some philosophical and historical poems which he uses as stand points to educate and influence the reader's mind on events like uNongqawuse and iMfazwe kaMlanjeni. He does not present history, he only uses historical facts for the background of what he wants to say.

In committed poetry we found him both implicit and explicit in dealing with pertinent issues both socially and politically. He succeeds in pointing the way forward rather

than criticising the status quo without giving suggestions. He won where other poets have lost.

His views about death satisfy both the 'heathen' and the Christian for when he refers to the death of a chief he often takes the traditional point of view but when it is a minister of religion or a pastor for that matter, he showers him with Christian honours. Although we cannot claim to have exhausted all the themes in his poetry we hope we have tackled the most important ones. There may be some overlapping in our discussion of some poems because we attempted to analyse Yali-Manisi according to what we loosely referred to as themes. The aim was not to indicate strict thematic categories. Not all aspects of each poem were mentioned in this discussion as we concentrated on relevant themes.

Chapter Four

FORM

4.0 INTRODUCTION

Form as we perceive it in this study involves some kind of definiteness or shape of the poem. Boulton (1962:1) maintains that "a poem will roughly have a physical form and a mental form". The physical form consists of qualities such as rhythm, rhyme, repetition and sound effects such as onomatopoeia and intonation. The mental form consists of imagery, the use of associations and sequence, grammatical structure and emotion. Sukumane (1985:138-139) claims that these two forms exist simultaneously within the verse in the poem.

Pretorius (1989:2) says that the form of a poem is the appearance on paper and the sound of poetry. This he illustrates with physical (eye) and sound (ear) examples.

Finally, regarding form in poetry Gurrey in Ntuli (1979:222) says that:

Form is the shape which the poet's experience takes under the strain of the words as well as the shape which the words take when subjected by the poet to a significant design (Gurrey, p.92).

Ntuli further adds that sometimes there is a tendency to discuss structural features apart from other components of a poem, whereas content and form cannot be separated. Form must therefore not be superimposed on some content without other considerations as this pattern serves little purpose and is thus mechanical and ornamental.

If we accept the above definitions of form in poetry then Yali-Manisi's poetry has form because it exhibits the qualities of poetic form. In this chapter we shall pay special attention to various aspects of form to find out how Yali-Manisi employs them and how relevant they are in a particular poem. We shall concentrate on various forms of

repetition, which are found in single words, lines and even stanzas. These also include the development of rhyme and rhythm.

4.1 THE LINE AND VERSE

We feel that the basic point from which to start is the line which Hodza and Fortune (1979:87) define as:

An important unit in the construction of praise poems. It is both a rhythmic unit of utterance and a grammatical and semantic unit, each aspect being necessary for the line to fulfil its function in the poem.

These poetic lines are made of poetic words which are exploited to create an aesthetic effect. They have to fit well within a particular context and if replaced by another word in that context, the poetic quality of the poem will be affected (Pretorius, 1989:2). The word in a line or verse is as important as word order and are related to rhythm and sound.

Yali-Manisi has short and long lines and seems to be very particular about the number of words in his modern poems than in traditional praise poetry. The former have short lines consisting mainly of two or three words per line. In Yaphuma, p.5, we have 'Ihlobo' in which the use of two words is a rule rather than an exception, e.g.:

lintyatyambo ziqhamile
Uqaqqa unabile,
Imifudlan' iyagquma,
Imilamb' iyaphuphuma.

(The flowers are plentiful
The turf is spreading,
The streams are roaring,
The rivers are overflowing.)

If the poet has to use three or more words in a line, he employs elision of the last vowel in the preceding word and the two words can therefore be pronounced as one word as in the following example:

Bon'ubuhle beenyiba,
(Seen the beauty of lilies,)

In praise poems the lines are longer, mostly with three words or more, but elision shortens them as in Imfazwe, p.35 where the poet says about the emotionally charged atmosphere before the battle:

Ngad'igagane kuqhum' uthuli,
Kuphel' ukuthetha kudl' ikrele.

instead of

Ngade igagane kuqhume uthuli,
Kuphele ukuthetha kudle ikrele.

(Let them fight and dust be stirred,
Stop speaking and the sword start working.)

The poet has fused two pairs of words in each line to reduce the number of words. This number of words leads us to examine their effect on the rhythm of a poem.

4.2 RHYTHM

The word rhythm is derived from the Greek verb *rhein*, which means 'to flow'. The poet uses language and arranges words in such a way that they produce a controlled beat or flow. Heese and Lawton (1988:23) explain this 'flow' as the sense of movement created by the writer's use of emphasis and tempo. European languages, especially English, create rhythm through the use of all possible aspects of stress patterns. Scholars like Lenake (1982:16) discourage the use of English poetic conventions in non-European languages in a rigid fashion. Nevertheless, Shole (1980:114) points out that:

Stress is important in determining rhythm, because the stressing of syllables is important to metre. Rhythm is therefore achieved by placing stresses on syllables at regulated intervals as well as arranging these into feet and metre as may suit the poet.

Such a definition as Lenake points out cannot be wholly transferred to Xhosa and other African languages as metre and stress are foreign to them. Tone is a very important feature of Xhosa and has influence on rhythm. Qlatunde Qlatunji (1984:10-12) notes that the performer observes pauses to take in fresh, often audible, breath thereby delimiting his line in oral poetry. The breath pause may be accompanied by the lengthening of the tone of the final syllable of the pre-pause word. Hodza and Fortune (1979:87-88) perceive rhythm when they claim that:

Formal praise poetry appears to be spoken in lines of equal duration and spaced at what is felt to be equal intervals of time.

The key words in this extract are lines and are felt, because the most reliable unit of rhythm is the line not the syllable or word as these can be influenced by other words in a line or the skill of the reciter. The reader or listener feels the rhythm as it is a device that can be judged with the ear rather than the eye. Yali-Manisi chooses two or three words per line to manipulate rhythm in some of his modern poems. In "lintshaba" he says:

lintshaba zindingqongile,
linzingo zindongamele,
Zada zanding' ong' ozela,
Zimbi zandigagamela (Izibongo, p.72).

In the above stanza, the poet uses punctuation to mark off lines which also suggests pauses. The pauses are based on the units of thought. As the lines are end-stopped the reader is effectively controlled and thus rhythm is enhanced through meaningful pauses.

Rycroft in Wentzel (1980:289-297) quotes Grant as saying:

... Apart from the clear emphasis on the penultimate syllable of each word, additional emphasis fell periodically on the penultimate of certain words, each of which is followed by a perceptible pause. Thus the poem would be broken up into short phrases, each of which appeared to be uttered in one breath. A magnificent rhythm was in this way apparent to the hearer.

The above is partly in agreement with Cope (1968:40) when he says, in passing, that rhyme and metre are not to be found in Zulu but "there is a certain regularity of

rhythm, however" [my emphasis]. Nkuzana (1988:20) also refers to the regularity of lines in a stanza, which is brought about by a slight emphasis at the penultimate section of each unit to bring about rhyme.

The length of the line is not only determined by the number of words but by the breath span. This means if two consecutive lines of unequal 'visual' length can both be uttered within an equal breath span, they may be regarded as equal. Yali-Manisi, as a result does not strictly confine himself to an equal number of words in a line in Izibongo, e.g.:

Sibika kuni zizwe zikaNtu,
Maluve lonk' usapho lukaNtu,
KwelabaThembu kumk' umnt'omkhulu,
Washiya kusiisijwili komkhulu.

(We report to you nation of *Ntu*,
The family of *Ntu* must all be informed,
We have lost a dignitary in Thembuland,
Everybody is crying at the Great Place).

The poet tends to shorten the longer lines by elision (lines 2 and 3) while the first and the last lines are recited in full without elision so as to maintain the length of these lines and rhythmic effect.

The nature of the poem also dictates the manner in which it can be recited. For example, in a poem where there is fast action the rhythm tends to be fast as controlled by the flow of words. The poet produces the following line in a battle scene between the Xhosa and the British forces:

Yakhal' isinandile kwakudala,
Yadl' intonga kwakudala,
Akatyhafanga nok' awakulonkomo.

(The sound of the gun was heard for
a long time,
They used sticks for a long time,
The Xhosa did not give up at all).

But the imprisonment of a chief by Col. Bisset is a cause for concern and the poet employs longer lines with a steady flow of words. Therefore the rhythm is slower.

Kub' inkosi yayingayanga kubo ngakuzinikela,
 Yaya kubizwa ngabo kuza kudal' uxolo.
 Watyudis' uMakelen' engafuni kuva,
 Waxel' inkab' enkom' ephuncuk' uphondo,
 Yekok' inkos' ukuyithumel' eRhini.

(Because the chief did not go to them
 to give himself up,
 He went there because they had called
 him in connection with peace talks,
 Maclean forced matters and refused to listen,
 He was like an ox that had lost one of its horns
 He sent the chief to Grahamstown).

Sometimes the poet mixes short and long lines purposely so as not to make the rhythm monotonous. Yali-Manisi employs this device in long traditional poems (e.g. Imfazwe and Nongqawuse) so as to depict various episodes with different rhythmic patterns. A traditional poet is also assisted in the formulation of rhythm by gestures and stamping of feet when he emphasises certain parts of the line. Shole (1980:122) notes that:

The choice of monosyllabic words, ideophones without penultimate syllabic length, elision of expandable parts of speech and using dashes instead – all these are evidence of a very functional rhythm. If a poem is written in this way it lends itself to better interpretation because the rhythm is easy to establish.

Yali-Manisi's poetry has rhythm whether it is written in modern style or not. Rhythm at its best is irregular and flexible as we find in our own traditional poetry. By implication to echo Shole's words, all poetry has rhythm, each poem having rhythm to suit its purpose.

4.3.0 RHYME

Rhyme is defined as the repetition of identical or closely similar sounds arranged at regular intervals. Rhyme has various forms which we need to examine in the following sub-headings. Pretorius (1989:25), is of the opinion that there are some controversies concerning the use of rhyme by African poets. This depends on the agreement or rule responsible for how rhyme can be done in these languages.

This may be due to the fact that traditional praise poetry was sung, and some poets still do, at the spur of a moment without painstakingly taking into effect the rhyme scheme. We may add that the use of rhyme in African poetry is a direct influence of Western poetry which the African writers emulate.

Most of the time rhyme is more of a decoration than a device to bring out ideas of the poet. Because we need development and experimentation, one cannot arbitrarily condemn the work of a poet because he has borrowed or imitated patterns from other cultures but these must not be very artificial or contrived. Ntuli (1979:242), points out that:

What should rather be emphasised is that rhyme should not sound contrived. We should object to the rhyme in which the poet has forced words into a pattern. But here, too, a poet can deliberately force words to rhyme if he is handling ideas which are connected with some artificiality.

Despite this argument, Ntuli is also aware of the fact that when properly used rhyme has a regulating effect, indicates audibly that one has come to the end of a verse and has also some aesthetic effect.

Yali-Manisi uses various forms of rhyme, namely rhyme of the final syllable, rhyme in the beginning of a line (initial rhyme) and others.

4.3.1 INITIAL RHYME

In his poetry, Yali-Manisi often begins successive lines with the same formatives. This helps to emphasise certain words or ideas. The subject concerned fits well in the construction of rhyme in the beginning of the line. In the poem 'Ubusika' we have an initially rhymed stanza where the poet uses natural concordial agreement.

Umvundla sel'ulal'apho,
Ufika kwangocolothi,
Uzimele ngomsobomvu,
Uhamb' usul'ezo mbovu. (Yaphuma, p.11)

(The hare sleeps there,
 It arrives in the evening,

And secretly leaves at dawn,
It goes brushing its whiskers.)

The initial rhyme is a a a a in the above extract and use has been made of a vowel u- in all the lines. The poet does not use initial rhyme very often.

4.3.2 END RHYME

This kind of rhyme is found at the end of a line of a verse – and is the most common type. The poet repeats the last syllable of particular words at the end of each line to produce his preconceived rhyme scheme. We get this couplet in 'Ezingokufa kukangotya Arch Sandile'.

Amaxhos' ahlel' emqolombeni
Oluny' unyawo lisehlathini. (Yaphuma, p.22)
(The Xhosa's stay in the cave
Another foot in the forest.)

About 'Mthethuvumile Matanzima' the poet says:

Sisalindele lukhulu kuye
Sinebhongo neqhayiya ngaye
We were expecting much from him,
We were very proud of him.

In both examples the poet uses the last syllable. In the first extract he exploits the locative formative in both *ehlathini* and *emqolombeni*. In the second example the poet uses the copulative, formed from the absolute pronoun *yena* in the first line and the adverbial formative *nga-* in the second line with the absolute pronoun.

The above type of rhyme is not very conspicuous as other forms hence scholars feel that it has to be extended to the last two syllables to be more effective. In recitation it may not be clear as some people often mumble the last words and therefore cannot be properly heard. It can be detected on paper if it is used fairly regularly.

Sometimes use is made of a vowel and the last syllable of the line to get ile and -uma and the stanza rhymes a a b b in 'Ihlobo'.

lityatyambo ziqhamile,
Uqaqa unabile,
Imifudlana iyagquma,
Imilamb' iyaphuphuma (Yaphuma, p.5).

(Translated in Chapter 4.1 page 158.)

We note that although all the stanzas in this poem are rhymed, they do not have the same rhyme scheme. Most of the stanzas have the aa aa pattern while others including the above one deviate to aa bb.

In the following example we get a case where the poet uses the last two syllables as recommended by Pretorius (1989:26) who suggests that "both consonants and vowels of the last two syllables concerned should be considered for the purpose of rhyme".

Zinkwenkwezi cimelani,
Boomazulu fiphalani,
Zinduli nyibilikani,
Boozintaba dilikani. (Yaphuma, p.42)

(Stars close your eyes,
Heavenly bodies become dim,
Hills melt into nothing,
You mountains fall down.)

Note that two syllables have been used in the first couplet to get -lani and a vowel and three syllables have been used in the second couplet to give -ilikani thus producing an aa bb rhyme pattern in all the stanzas of this poem.

Whole words are often employed to create a certain pattern both at the beginning and at the end of a line. Then he arranges the form of the poem to give a peculiar pattern on the page as in 'Ikhaya kam liseMbashe'.

Bahamba bendixoka,
Bathi ndilisela;
Bahamba bendixoka,
Bathi ndilisela;
Andililo, andililo,
Ikhaya lam liseMbashe (Yaphumba, p.13).

The above may be regarded as mere repetition of words but it does give a funny arrangement on the page and this pattern is repeated in all the stanzas except the last three which have two lines each. This is the only poem that displays a diminishing number of lines in its stanzas.

Xhosa uses various formatives to form other words. These formatives especially suffixes are easily utilised to form rhyming patterns as we have seen earlier in this chapter. Vilakazi in Ntuli (1979:250), says about the elasticity of the Zulu language (which also applies in Xhosa) that:

The derivative formatives are mostly dissyllabic, and some of them rhyme splendidly. The diminutive formative of nouns and the reciprocal formative of the verb rhyme well; the perfect of some verbs in -el rhyme with the verbal applied formatives; the augmentative is the same as the feminine formative – kazi (Vilakazi, 1938:p.131).

Yali-Manisi has taken this advantage in Xhosa. We have many examples of his use of the above formatives. In 'Umfikazi unkosk. Nozizwe Sigcawu', the poet uses the feminine suffix-kazi in the whole stanza to rhyme a a a a in another stanza – kazi which is the augmentative is used with other words to rhyme aa bb. He says:

Sishiywe yinkosikkazi,
Enye yeenkokelikkazi,
Sishiywe liqhajikkazi,
Sashiywa ligorharakkazi, (Yaphuma p.37)

(A wife has left us [died],
One of the female leaders,
A heroine has left us [died],
A brave one has left us [died],)

In the following example the augmentative has been used with the feminine formatives.

Ibinjalo loo nzwakkazi,
Igugu nebhongokkazi,
Injingakkazi yesizwe,
Unkosikkazi nozizwe. (Yaphuma p.44)

In the above example nebhongokazi is the augmentative whereas all the other lines have the feminine formative.

-El which is an applied extended form of the verb has been used in the following example:

Xa umhlab' upithizela,
 Izizwe ziyaluzela,
 (When the land is unstable,
 Nations in commotion.)

In the following example the poet uses both perfect suffix and the possessive formed from the absolute pronoun 'yona' to form a rhyme pattern aa bb.

Ew'isizwe sothukile,
 Kuba besonwabile,
 Sisabuk' ubuntu bayo,
 Sisancom' izenzo zayo (Yaphuma, p.40).
 (Yes, the nation is shocked,
 Because we were still happy,
 We were enjoying his kindness,
 We were praising his deeds.)

In Imfazwe, p.31, we see the poet using the short form of *ukuze*, *ze* to form an initial rhyme. *Ze* fits well in starting these lines as what the poet says is the result of what has happened in the previous lines.

Ze nathi saluse sithombise,
Ze sendiselane sidudise,
Ze sity' amaqath' eenkomo zethu.

So that we can send our sons and daughters to initiation,
 So that our sons and daughters can marry and we enjoy the weddings,
 So that we can enjoy fat meat from our cattle.

In conclusion we may say that Yali-Manisi has tried all the possible types of rhyming in his works. He does not use much rhyme in praise poems but in modern poems. When it occurs in praise poems it becomes repetition of words or stems.

In *isihobe*, he employs both initial and end rhyme very well. Internal rhyme is very rare. He succeeds more in end-rhyme where he employs various methods to enhance his rhyme.

We found that he may use only the vowel, the last syllable, the vowel and the two or three last syllables of the line. This is achieved through the use of various formatives. We may add that besides being decorative, rhyme does not achieve much in Yali-Manisi's poetry. The most powerful poems are those which are not rhymed. The presence or absence of rhyme does not affect the poem much, hence he is gradually doing away with rhyme in his recent works, because he concentrates more on praise poetry.

4.4. PARALLELISM

It can be described in poetry as linguistic similarities observed between certain successive poetic lines. It is used both in modern and traditional poetry to create an aesthetic effect (Pretorius, 1989:18). Qlatunde O. Qlantunji (1984:26) defines it as:

A juxtaposition of sentences having a similar structure, a matching of at least two similar lexical items in each structure, a comparison between the juxtaposed sentences, and a central idea expressed through complementary statements in the sentences.

The devices that are used in parallelism employ repetition of some sort, the general effect of which is emphasis, the intensification of the theme of the utterance and can also contribute to rhythmic patterns. Kunene (1971:68), divides his information on parallelism as follows:

- a) The repetition of words and phrases
- b) The restatement of ideas by synonyms and indirect references, and
- c) The repetition of syntactical slots.

Parallelism will be discussed under linking and refrains. Various patterns developing from the above will be examined.

4.4.1 LINKING

This is the type of parallelism where words from two different lines are linked as they appear on the page, so lines may be built into verses by the repetition of an initial meaningful element. We have noted the following in Yali-Manisi's work: front-linking and cross-linking which result in various patterns.

4.4.1.1. Parallelism by Means of Initial Linking

Hodza and Fortune (ibid.) define front linking as:

A structural device which is used to form a verse out of a number of successive lines by the repetition of some common initial element or combination of elements,

and this term also refers to linking in the beginning of successive lines. An example of this type is found in 'Umfu Ugqr John Philip D.D.' where we get these lines:

Watsho sabona ngomehlo nto kaFulepu,
Wa chukumis' iimfama zavulek' amehlo,
Wagqogq' izithulu zeva ngeendlebe,
Waphathaphath' izifombo yoluk' imiqolo (Yaphuma, p.71).

(You made us see son of Philip,
 You touched the blind and their eyes opened,
 You caused the deaf to hear,
 You touched hunchbacks and their backs became normal.)

in the above example use has been made of the remote past formative wa- to tell us what Dr John Philip has done thereby forming some initial linking.

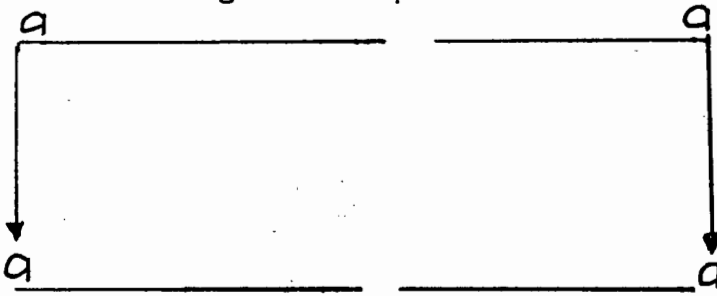
Sometimes we get what is called vertical linking when a word in the first line corresponds almost vertically with the one in the second line. This can occur in both at the beginning and in the middle or the end of the lines for example:

Wathi novayo wazenz' isithulu,

Wathi noqiqayo wazenz' isidenge,

(Those who could hear pretended to be deaf
 Those who could reason pretended to be stupid.)

This results in the following structural pattern



We have *wathi* as front linking and in the middle of the sentence we have *wazenz' iz-* which are vertically linked. We have four balanced members in the above instead of two. Even those words which structurally are not the same, one may note that they are balanced in that *novayo* and *noqiqayo* are good attributes which are contrasted through the use of *isithulu* and *isidenge* which are bad attributes. The lines display pure grammatical congruences and they all express one central idea and are therefore complementary to one another ideationally.

4.4.1.2 Parallelism by Means of Final Linking

Final linking takes place when the last words or parts of words of successive lines of poetry show some linguistic correspondence. Yali-Manisi does not always use this type of linking and where it occurs the purpose seems to be the formation of rhyme, but the following can be taken as a suitable example from the praises of 'Mthethuvumile Matanzima' page 23.

Waphum' uCanzibe kuyasa,
Wavel' uMhlungwini kuyasa,
Gqi, qhaph' ikhwezi kuyasa,

(*Canzibe* star rises, the morning comes
Mhlungwini star appears, the morning comes
 The morning star appears, the morning comes.)

The poet has used both initial and final linking in the above extract. To avoid monotony, the poet uses synonyms instead of repeating phuma (rise) in the beginning of each line. He uses *wavela* and *gqi-qhaphu* which actually mean the same thing as *waphuma*. The first word in the 3rd line is an ideophone. Even in the middle we have words that refer to stars which all rise at dawn, i.e. they show that the morning is drawing near.

The poet uses repetition not only for emphasis but also to depict various ways of rising as these synonyms become more powerful as they proceed to the third one. Linking has a functional purpose in this instance rather than form. Finally, we have *Kuyasa* which has been repeated vertically to form final linking.

4.4.1.3 Parallelism by Means of Oblique Linking

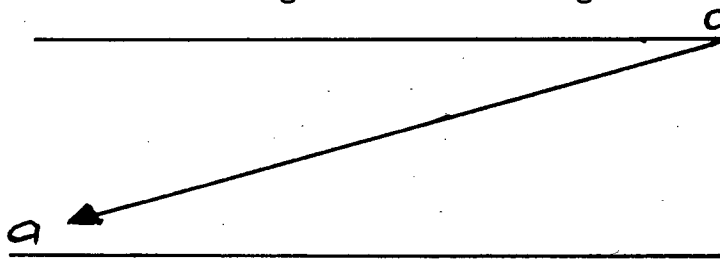
Kunene (1971:69-82), deals in detail with this kind of repetition and so is Pretorius (1989:18-21). A certain element which occurs in the first line is repeated in the following line. Hodza and Fortune (1979:103), define it as a:

Structural principle which may be used to form a verse out of successive lines by the repetition at the beginning of a line an element found at the end of a line preceding.

Linking is very useful in advancing an idea and extending it. We find it in 'uSamuel Edward Krune Mqhayi' where the poet says:

Ndithethe ndithini na, madoda,
Kub'umfo kaMqhayi niyamazi,
Niyamazi waziwa nini ncakasana. (*Yaphuma*, p.78)
(What shall I say, men?
Because you know Mr Mqhayi,
You know him, he is known to yourselves.)

The above construction gives us the following schematic representation:

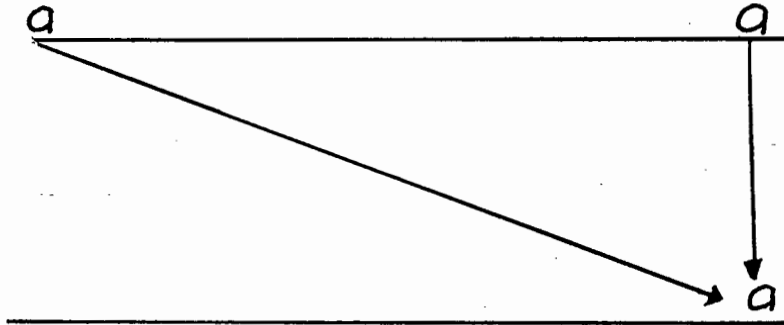


The line slants from the right to the left and is the most common in Yali-Manisi's works. Kunene (ibid.) is of the opinion that left to right oblique line repetitions are of very infrequent occurrence. We obtain the following example from *Yaphuma*, p.24, where a word occurring at the beginning of a line is repeated at the end of the same line and then at the end of the second line e.g.:

Nivile ke makhaba, niyile,
Nan'eso sithonga nisiyile.

(You have heard young men, you have heard,
You have also heard that shocking news.)

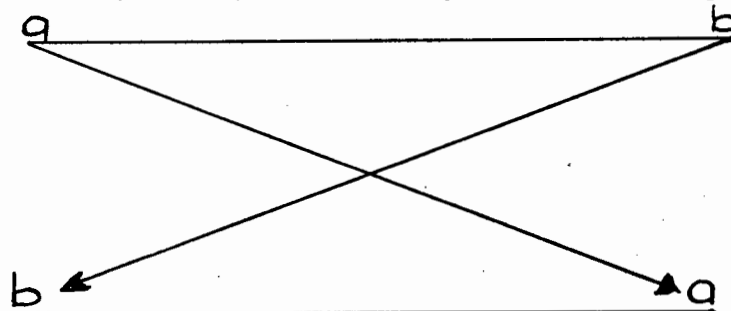
From the above we get the following schematic representation:



Seemingly, to achieve this form which is very difficult to construct the poet had to combine it with vertical linking on the right hand side thus, we have both the left to right linking and vertical final linking in the same couplet.

4.4.1.4 Parallelism by Means of Cross Linking

Cross linking is an extension of oblique line repetition in that the right to left lines and one with a left to right slant are superimposed upon one another. Kunene (1971:75), calls this a crossed-line repetition pattern and it yields the following structure:



The above structure can be demonstrated in the following example from Izibongo, p.40, second stanza.

Ngudimbaz' imal' ang' udimbaz' ihasa,
Uhasa-dala badimbaza kulo libaqumbela.

The lines in the above pattern actually cross each other in the middle. Another example that we came across applies vertical linking initially and in the middle and then there are two slanting lines from right to left.

Lo mntu ^angumfundisi kanti ^bngumbi ngengeleli ^c

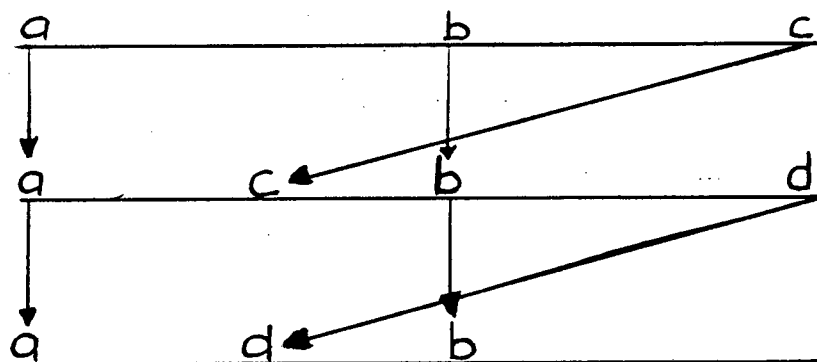
Lo mntu ^angumbi ^cngengeleli kanti ^byimbongi ^d

Lo mntu ^ayimbongi ^dkanti ^byimbongi.

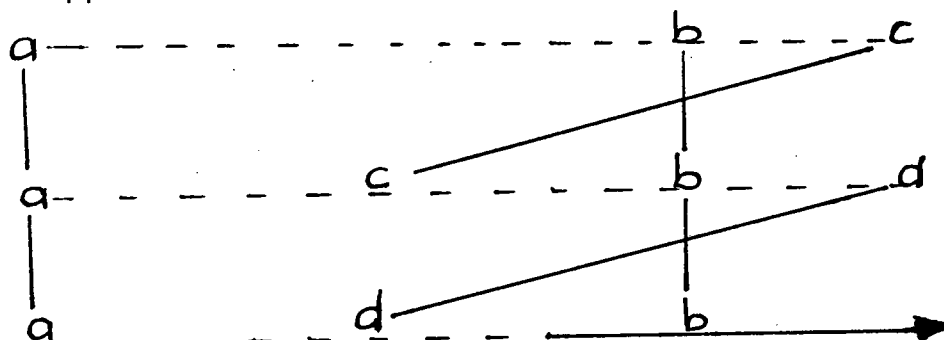
(This person is a minister but he is also a priest

This person is a priest but he is also a poet

This person is a poet but he is also a prophet.)



This pattern is formed from three lines. If we were to follow Kunene's pattering it would appear as follows:



Yali-Manisi uses diverse patterns like the one in *Imfazwe*, p.16, where repetition takes five successive lines. One wonders if these are deliberate or artificially coined repetitions. Some have succeeded for ornamental purposes and others lend emphasis to the idea or provide some continuity. Lenake (1982:134-135) notes that a poet sometimes uses a right to left slant repetition pattern to build up his ideas in rapid progressive order. This can be perceived in Yali-Manisi's pattering that we have described.

4.5. REFRAINS

By refrain one understands another type of repetition where one may repeat a phrase, a line or lines at intervals and especially at the end of a stanza. A refrain is used to emphasise a specific idea.

Yali-Manisi does not employ this technique very often in his words. In Izibongo, p.78, the word **ubuntu** is repeated at the end of each stanza right through the poem. Sometimes it is extended to read **abanye abantu**.

In the poem 'Ikhaya lam liseMbashe' in Yaphuma, p.113, the word **Bahamba** is repeated in all the stanzas with slight variation to introduce a new idea like **bendihleka**, **bendihleba** etc. The habit of the inquirers of not directly asking the poet is emphasised. Other people are asked but not the poet himself about his home.

At the end of all the (eleven) stanzas, the poet tells us where his home is, i.e.:

Ikhaya lam liseMbashe.

(My home is at Bashee.)

In Izibongo, p.81, in a poem about 'ikhalipha' (a very brave person), the poet describes his virtues and at the end of each stanza he closes with:

Naalo ke ikhalipha

(That is a brave person.)

In these two examples, the poet repeats the whole lines to achieve his refrains. He uses refrain only in his modern poems. This may be due too the time taken to prepare modern poems where various devices have to be employed.

4.6.0 THE STANZA

This is the bigger unit than the verse and Kunene (1971:53-54), calls it a paragraph of the poem as it contains one unit of thought. Both Ntuli (1979) and Kunene (1971),

avoid the application of the term stanza in traditional poetry as it involves a definite metrical and rhythmic pattern which does not occur in African languages. Most poems are written in free verse which Heese and Lawton (1988:36-27) define as:

... rhythmical lines varying in length, adhering to no fixed metrical pattern and usually unrhymed. The pattern is often largely based on repetition and parallel grammatical structure.

Even if it is so, Yali-Manisi has experimented with modern poetry emulating the Western style which demands the use of stanzas. Consequently, he has various types of stanzas which we have to examine.

4.6.1 REGULAR STANZAS

In almost all his modern poems, Yali-Manisi employs regular stanzas which have an equal number of lines, usually four lines. These are often rhymed aa bb as in Izibongo, pp.71-95, where we get *amajubela* (his modern poems) and in Yaphuma, pp.3-14, where we get *izithakazelo*. In the former group we can mention *lintshaba* (enemies), *uxolo* (peace), *Iwil' Africa* (Africa has fallen), *ubuntu* (kindness) etc. all have four lines per stanza and are rhymed. In these poems, Yali-Manisi tries to apply all the modern devices.

4.6.2 IRREGULAR STANZAS

In some poems we find that the stanzas do not have a fixed number of lines. In Izibongo, we have 'Abadlali bombhoxo' (Rugby players) where the number of lines per stanza varies between 8 and 12. The stanzas do not rhyme and can be safely called verse paragraphs. This may have been done deliberately to highlight the confusion found during a rugby match. One cannot expect to see order there. If the poet wrote it with that idea in mind, he has used his imagination well.

In other poems which are mostly written in memory of certain people, the poet uses very irregular poems where the stanzas differ very greatly in length. One example is

in Yaphuma, p.30, and the other poem written about Rev. J.T. Arhosi. It has only two stanzas, but the first one has 42 lines whereas the second one has only 13 lines.

This can also be observed in Imfazwe KaMlanjeni in which the poet is not controlled by the number of lines but rather the number of lines is determined by the completion of a particular idea. This applies to almost all the poems which are written in panegyric style. Damane and Sanders (1974:35), observe in Lithoko that:

The position in the poem of all these independent stanzas, as they may be termed, would depend on the *seroki's* aesthetic preferences, but it is not always possible to see how these were determined.

What they mention above is true of the poems of Yali-Manisi which are mostly irregular as they are influenced by traditional style. One can call these poems transitional poems as they contain both the characteristics of modern poems and those of traditional poems.

4.6.3 UNDIVIDED POEMS

There are poems in Izibongo which are divided into stanzas or verse paragraphs and those which are not. Lenake (1982:150) differentiates between two kinds, namely proto forms and transitional forms. He regards the proto forms as those poems with traditional form and structure i.e. *izibongo* and then later refers to free verse forms and rhyme forms.

Yali-Manisi uses in some poems a pure panegyric style and does not trouble himself with such technicalities as rhyme scheme and division of the poem into regular stanzas. Lenake (ibid, p.151) further adds that:

A secondary feature of free verse in African literatures may be the absence of poetic devices borrowed from Western models. These may include rhyme. Rhymelessness is, however, but one of the characteristics of free verse.

Yali-Manisi uses free verse in the poems which have a traditional background like those in honour of chiefs and those delivered during gatherings. Some of these poems appear in Izibongo, pp.17, 18, 20, 29-38 etc. These poems fit the

characteristics of free verse as mentioned by Burton and Chacksfield (1979:93). They say:

1. The lines vary considerably in length, and there is no pattern in the variations.
2. The lines cannot be scanned in patterns of feet. The reader may often pick up single feet – an iamb here, a trochee there, etc. – but he cannot hear a regular metrical pattern. Stresses are important in emphasising a rhythmical ebbing and flowing of thought and motion, but there is no metrical scheme.
3. Rhyme is usually absent. It may occur when the poet wishes to achieve a particular effect; but there is no regular rhyme-scheme. Most of the lines are blank (rhymed).
4. Compared with regular verses, there is very little punctuation. The writer of free verse usually avoids strict punctuation employed in regular verse forms.

The above characteristics reflect the form of the majority of poems written by Yali-Manisi for even those poems which are divided into stanzas do not conform to regularity as the stanzas or verse paragraphs are different in length. This is in relation to the spontaneity found in traditional poems.

4.6.4 SUMMARY

Yali-Manisi has used various forms of stanzas or verse paragraphs, as few of them qualify to be called stanzas. He has poems which are neatly divided into well rhymed stanzas but mostly he uses verse paragraphs or write in free verse where the lengths of lines and rhyme are not controlled. Yali-Manisi has made use of both the modern and the traditional methods of writing.

We have observed how Yali-Manisi treats form in his works. He had produced various forms both modern and traditional. He has attempted the Western way of writing with very limited success.

As far as rhyme is concerned, he has used it with success as he uses all available options to give form to his poetry. The use of the last two syllables and suffixes has been the most successful in his rhyme schemes.

In producing rhythm, there is nothing very particular as he is hindered by the language he is using. He has tried to limit the number of words per line to create rhythm. Since there is no meter, rhythm is mostly controlled by breath pauses. Yali-Manisi is good in free verse as is indicated by his powerful praise poems.

Parallelism in its various forms has enhanced the aesthetic value of his poems. His repetitions are not monotonous as he uses variations like synonyms and contrast to point out a certain idea contained in a particular poem.

We have also come across divided and undivided poems. Some have stanzas of equal length (regular), while others have stanzas with unequal length (irregular). We also noted that Yali-Manisi repeats the first stanza at the end of the poem. Free verse is commonly used in those poems which are not divided. We can, at this moment, say that Yali-Manisi's poems do have form.

Chapter Five

STYLE IN YALI-MANISI'S POETRY

5.1 INTRODUCTION

One of the most important aspects of poetry is style and style has to do with the feelings of the listener/reader. The poet has to see to it that the audience (in a performance) or the reader is touched and this may not happen if the style is inappropriate. Style is defined differently by various scholars/critics for example Lukas (1974:16) in Serudu (1987:191) says it is

a technique or way of harnessing language in a literary work to gain effective and intelligible communication with the reader.

Serudu further cites Murray (1967:65) who says,

Style implies the authors ability to arrange his ideas in a logical and intelligible pattern which will enhance communication between him and his reader.

Lukas and Murray are of the same opinion as far as intelligibility and communication are concerned. This leads us to believe that to be suitable, style must have these two basic requirements. Serudu (1987:191) warns that,

Style can never be given a watertight definition, since it involves not only the choice of words and their appropriate use in sentences and paragraphs but also the entire pattern that a literary work assumes; it registers not only in the theme but also in its impact.

Yali-Manisi uses different techniques in building up his style. The building block is often the word, which he manipulates very well. In order to hammer points home, he uses metaphors, symbols and other figures of speech. He uses traditional and new concepts in such a way that his poems are put in a clear background.

5.2 THE WORD (LANGUAGE USAGE)

The word is the basic tool of the writer. It is through words that he can crystallize his thoughts, to realise his emotions and bring the images of the mind to the life of literature. Irmischer, cited by Serudu (1987:191-200) has this to say about the significance of words:

The vitality, imaginativeness, the beauty of his creation depends on words. Words are the writers' paints and every writer must show capacity to use their coloration, texture, intensity and harmony to produce style.

Yali-Manisi's language, like any language of praise poetry, is no longer current, when it is compared to standard spoken language. The main reasons for that can be ascribed to the fact that firstly this is the language of poetry which needs a higher degree of concentration as it is usually figurative. Secondly his language is culture-bound and may therefore be beyond other people's comprehension if they do not understand the background of the words used. Thirdly, we do not think the poet deliberately searches for old forms rather than being compelled by the topic concerned i.e. when he writes about an event that occurred long ago, the language is bound to appear more difficult and less current. It is another case when he deals with a modern topic which will need today's language.

To sum up the situation by means of an example from *Imfazwe*, p.32 where the poet expatiates on the conditions before the invasion of the Eastern Cape by Whites, *kusatywa ngendebendala*. He says:

Kulaph'inkaba zazo zikhona,
Kwelothangazana namaqhwilli,
Kwelamatshongwe nemihlonyane,
Kweleziphingo namaqunube,
(That is where they originate,
In the land of *thangagana* and *qwili* herbs.
Of the *Matshongwe* and wild-worm wood,
Of *ziphingo* and the wild berries.)

They did not fight the various battles to get wild fruit and wild medicinal herbs. These only symbolise how rich the land was. Our main concern was to show that somebody

who is not familiar with the culture of the poet would find it difficult to imagine how these people could go to the extent of fighting a battle for such trivial reasons.

In "Imfecane yamaNgwane" the third reason above can be illustrated where the Ngwane tribe attacked the Thembus and defeated them. The Thembus solicited the help of Gcaleka and the Rharhabe tribes and the Ngwanes were routed at Mbolompo. During the battle, the poet says in stanza eight.

Ndabon' ukujuba kweempobole,
lintshing' amanquma nemiqhele,
Kwaphuk'imixhaga neempondo,
Ladl'ijozi leNgvvan'egazini.

(I noticed the fall of great men,
Their head gear also fell,
The arm decorations and horns broke into pieces,
The insignia feather laid unattended,
The Ngwane short spear cut into flesh,)

When we examine the words used in the stanza we find that they are no longer found in everyday language. They all form parts of the regalia that was worn by the warriors of that time. *Indwe* for example is not a bird itself but its feather that was stuck in head gear of the warrior who had distinguished himself in the war. Today soldiers wear medals. *Ijozi* was a short spear used by the Zulus, introduced by Tshaka.

Our point was to show that the poet is compelled by events he is dealing with. A poet describing a battle today would not be able to use the same language as the parties would be using different weapons and wearing different attire. This further compels the poet to use new words which were originally out of use in that particular language. This leads to the use of neologism.

5.2.1. NEOLOGISM

With the advent of other cultures especially Western culture, which is dominant over African cultures, the languages that are exposed to European languages are found to be influenced in one way or another, hence the phraseology that may be foreign

to the receptive language. These are accepted because language is dynamic and interwoven with the culture it serves.

Neologism refers to the coining of new words and the creation of new concepts thereby increasing vocabulary. Leech (1975:35) in Serudu (1987:206) says about the adoption and coinage of words by indigenous languages,

In this way, a new word not only provides us with an institutional piece of conceptual currency, but with a base from which still other words may be constructed.

Yali-Manisi seems to be good in Africanising foreign words and English names. All the British officials and missionaries are given Xhosa names based on the original English names. Some interesting names occur in Yaphuma, p.144-148 where we have:

UMakeleni	- Colonel Maclean
UBhuluneli	- Charles Brownlee
Umakinana	- Colonel Mackinon
UPhathinja	- Sir H. Pottinger

Let us see in the following example how they occur in the text: "He says about Sobantu Gungubele" Yaphuma, p.93:

Ibhede libhaliwe ngabefundisi,
Igwayu libaliwe nguMakeleni,
UBhuluneli yen'aqinisekise,
UBhuluneli nditheth'uTshalisi.

(Bhede has been marked by missionaries,
Gwayu has also been marked by Mackinon,
Brownlee has signed [that],
By Brownlee and mean Charles.)

In general Yali-Manisi uses pure language devoid of external influences except those words which are generally entrenched in Xhosa and cannot therefore be attributed to his coinage. The most obvious occur in the following instances:

Sigigiliswa ngogigi nootele-tele (Imfazwe, p.45)

(We are hit by trucks and tractors)

Ndim ndedwa na l'usentolongeni ? (Yaphuma, p.91)

(Am I the only one in jail [tronk:Afrikaans])

Kuba'asifuni buhle badolophu (Yaphuma, p.124)

(Because we do not want the beauty of the town [dorp: Afrikaans])

In the following example we have an expression that seems to have its origin in English:

Ziinyimbezi kuqala, lilonwabo kamva.

(He who laughs last laughs the best)

This proverb has been greatly adapted to fit in the new language. Its origin can only be sensed when one reads it with other lines where the poet advises strongly against laughing at other people's problems. Although it has been adapted from English and somewhat clouded it becomes crystal clear when it is read with the third and the last two lines of the stanza viz.

Ziinyembezi kuqala, lulonwabo kamva;

....

Hleka mntundini ukub' ulumkile,

....

Ukuthi kanti ubulumko bakho bubudenge,

Uqale ngokudunyul'ugqibele ngokulila (Yaphuma, p.107).

(It is tears first, and happiness later;

....

You can laugh man if you are wise,

....

But beware in case your wisdom is stupidity,

You start by laughing only to cry later.)

This extract advises strongly against laughing at other people's problems. The following example is more explicit and Yali-Manisi directs his words to Dr. John Philip pointing out that God does not like cowards because

Yint'etheth'ingenamqolo,

Kub'itheth'iziphikisa;

Ife kaninz'ingekafi,

(It is something without backbone,

Because it contradicts what it says;

It dies many times before its death,)

As these lines refer to a coward we cannot help thinking about their English equivalents. So we can say Yali-Manisi resorts to other languages when he wants to criticise certain vices in society. He finds it fitting to use transliterated proverbs from English as Dr. Philip was a British missionary.

5.2.2 USE OF IDEOPHONES

Among other devices that Yali-Mansisi uses in his manipulation of language is the ideophone. Ideophones abound in African languages and they help to present vivid ideas in sound. Kunene as cited by Mphande (1992:128) explains that the use of ideophones is based on dramatic monologues and concludes that,

The most remarkable thing about the ideophone is that it constitutes a dramatic presentation of past, present and future events and states. By means of it, the speaker conjures up before the eyes of his listener events or states which are not existing at the time of speaking.

Ideophones are expressive and are able to fuse sound and meaning. They can enter directly into the logical representation of a sentence. It is this independence that causes them to be very effective in poetry. Yali-Manisi exploits their onomatopoeic force because they are ideal for oral-aural effect in poetry. Weakly (1973:1-15) and Hodza & Fortune (1979:69) also deal with the functions and characteristics of ideophones.

In the following extract, the ideophone brings about an atmosphere of desolation during the winter season. Most birds migrate. He says,

Ojobela nyamalala,
Amanqilo Kuthi cwaka,
lintsikizi kuthi shwaka,
Oozingxangxosi kuthi bhe.

(The red coloured wild birds disappear,
Orange-throated longclaws no longer sing,
Hornbills disappear,
Secretary birds disappear,)

In the above excerpt the ideophone has been used with or without thi as in the first and the last three lines. The poet has economised words and had said what he

wanted to say effectively with subtle repetition. All these ideophones signify the absence of birds during winter.

Sometimes the final vowel of the ideophone is doubled or tripled to show the intensity of the situation e.g.

Kuqine nkwa nemihlathi, (Yaphuma, p.8)

(The jaws are very rigid,)

[One cannot move the jaws due to cold]

In the case of action in battle (Imfazwe, p.10) the poet says,

Int'eziqhel'ukubamb'ingonyam'ihleli,
Zith'ukuyibamba ziyithi chununu,
Ziyithi hlasi, lenge, iwi chukru,
Zide zinge zibamb'unogwaja. (Imfazwe, p.10)

(Those who are used to catch a lion alive,
They catch it fast,
They lift it up, keep it in the air, throw it away and it falls with a thud,
As if they are catching a hare.)

The poet is describing a highly active and emotional situation before the battle and the warriors have to be very confident of themselves if they are going to face the enemy. He finds ideophones useful especially used with the simile in the last line. There are many instances in which the poet employs the ideophones to our satisfaction.

Apparently Yali-Manisi has a dilemma as far as the use of 'foul' language is concerned because this is typical of traditional literature. As a performer he has to be true to the tradition and choose to be spontaneous and use language as it is without avoiding words that may be regarded as 'vulgar'. This is accepted by traditional audiences with applause and loud laughter. Sometimes he performs for the 'new' Christian orientated audiences who are very sensitive to 'foul' language. They are the people who can evaluate his performance and later print his material. He has to be sensitive to those who are commonly called 'school' audiences (*abantu basesikolweni*). This is a social and economic dilemma. Yali-Manisi caters for both audiences.

African writers have long escaped this type of language (due to Western and Christian influence) but it appears in print as in 'Forced Landing where Mutloatse (1980:5) says to old critics and readers about their own literature:

We are going to pee, spit and shit on literary convention before we are through: we are going to kick and pull and push and drag literature into the form we prefer.

The tendency is also found in Sepamla (1987:3) in the poem "Like a Hippo" where we find the following lines depicting the armoured vehicle of the S.A.D.F.

a dirty something
unlike a hippo
it shoots shit all around
....
but it mows down
like a prehistoric monster
as it is meant to destroy history

In the "Outrage" p.49 we have lines like,

brother sprayed sperms
all over sisters tender tissue
...
he gasped his last command
'rip off his penis
and foul up the women's wombs (Sepamla, 1987)

The language used in the following lines is also typical of oral tradition when Lawino argues that books have destroyed the Africanness of the educated class as cited by Charles Okumu (1992:53-66). It says:

For all our young men
Were finished in the forest
Their manhood was finished
In the classroom
Their testicles were smashed
With large books (Okot p'Bitek, p.191)

African writers use language freely as it is used in traditional literature. We have some examples of this type of language in Yali-Manisi's poetry. When he welcomes the Mfengus to Gcalekaland, he says,

Nifikil'emaXhoseni nje nifik'ekhaya,
Ze ningalinyeli k'iqolomba. (Izibongo, p.41)

(You are welcome among the Xhosa,
But you must no shit in the cave (Lit.).

By this he means that one must not behave badly towards the host because he or she is going away. Circumstances may force him/her to return to the same host. This really happened to the Mfengu. Nowadays people tend to use *ungalingcolisi* instead of *ungalinyeli*.

Similar to the above is when the poet comments on the results of the meeting with Sir Harry Smith, who left the meeting very happy.

Wemk'uSimithi'endolosa,

....

Kant'utshek'etyeni kwawakulonkomo. (Imfazwe, p.6)

(He left [the meeting] walking arrogantly,

....

But he had emptied his stomach on a stone,

[shitting after one has used a purgative as far as the Xhosa's were concerned]

Also look at this simile

Unqaba njengesende lenkuku,
Ggishela ngeqokobh'izandla zihleli. (Izibongo, p.35)

(One who is scarce like a foul testicle,
One who covers his private parts with a
shell leaving the hands doing nothing.)

In his last book, there are instances where he avoids the use of the original 'foul' word or phrase and changes the part concerned to read more 'polite'. Circumstances appear to influence his choice of words and phrases. This is not a recorded poem so he must have had enough time to select the words to fit the taste of the 'school' audience.

When he describes the advent of death, the atmosphere is tense and the cowards are afraid of the advancing forces. The poet says,

Yahlamb'intlizyo yegwala,
 Axuxuzel'amathumbu kwamdaka,
Ashwaban'amaphambili kwanzima (Imfazwe, p.8).

(Cowards were very much afraid,

....

(Intestines started making noise and [the cowards]
 became dirty.

The private parts shrunk to their minimum size)

and on page 10 where he says

Kunzim'iindawo zokuhlala

(Buttocks became dirty)

In the first extract the underlined word and second line tell us what has happened without being very explicit as in the former examples.

In conclusion we may say Yali-Manisi is aware of the vast wealth of words in his language and exploits them well in his works. He has no problem with vocabulary as a result he does not borrow much from other languages. He has the skill to choose the right word to express a particular idea as we noted in his use of ideophones. He appears to be having a dilemma in connection with the use of 'foul' language. As a result he tries to satisfy the tastes of both the traditional and the 'new', Christian audiences.

5.3 IMAGERY

Imagery is one of the most important aspects of a writer's style. Cuddon (1980:322-323) as cited by Pretorius (1989) emphasises the fact that the terms image and imagery have many connotations and meanings. As a general term

imagery covers the use of language to represent objects, actions, feeling, thoughts, ideas, states of mind and any sensory experience.

On the other hand an image may be visual, olfactory, tactile auditory, gustatory, abstract and kinaesthetic. All these images are evocative, helping the reader to realize

a scene or situation without being figurative in comparison. Sukumane (1985:139) further suggests that the sense of the word imagery may be 'narrowed down to include metaphors and similes, and the various other figures of speech.' In the criticism of poetry it helps to use the wider sense of imagery because it will then be possible to appreciate other linguistic devices, a poet may use in a poem. It is this line of thought that we would like to follow in our appreciation of Yali-Manisi's linguistic devices.

The senses are good at perceiving the surroundings no matter which culture a person comes from, as a result one extremely effective means of verbal communication is to evoke or create imagined sense impressions. These sense impressions are images in general (Serudu 1985:216).

Cohen (1973:49) is of the opinion that the term imagery is vital for the study of poetic style and should be used to include both images and figures of speech. He regards five figures of speech as worth considering in terms of style viz. allusion, simile, personification, metaphor and symbolism. We dealt with allusion in chapter two of this work.

5.3.1. IMAGES

Images are a result of the functions of the various senses of the body and we can identify at least six images that can be perceived by the body. The poet draws his images from his cultural background.

Yali-Manisi does not use one image at a time as these may occur in the same line or stanza. We have the following excerpt as an example,

Yalil'ingqanga kwasizungu,
Ixel'ukuba kumyembelele,
Yahlamb'intliziyo yegwala,
Linukiselwa ligazi nokufa,
Lenyuk'igila laval'ubhongwana,
Axuxuzel'amathumbu kwamdaka,
Wabanda'umxhelo ligqats'ubhobhoyi. (Imfazwe, p.8)

(*Ingganga* bird cried sorrowfully,
 Portending a very bad omen,
 Cowards felt like vomiting,
 The heart of the coward felt cold [the coward became afraid]
 He could smell blood and death,
 The bowels rose up to the throat,
 The intestines made noise and he became dirty,
 The cowards felt cold although it was very hot.)

This is the description of the situation before the war as the armies were approaching each other but the poet singles out a situation where we hear (**auditory**) a bird that often portends death. This is a picture of a coward that he paints for us. The coward felt like vomiting (**tactile**) due to fear. The smell of blood (**olfactory**) was already lingering in the nostrils. His internal organs were suffocating him as they moved (**kinaesthetic**) up to close the throat and the coward felt cold (**tactile**). When the intestines made noises it became dirty. This one may be visual although figuratively it refers even to other senses like smell for example.

In summer (*Ihlobo*) baboons go down the cliff to steal maize-cobs from the fields. The poet combines visual, kinaesthetic and gustatory images in a few lines. One can actually see the baboons competing and fighting over maize-cobs and *intlaka* (ersin, gum especially gum acacia (MaLaren 1963:11). The poet says,

Zidywidana nangombona,
 Seziphethwe nangumona,
 Zihluth'amathol'intlaka
 Zingasakhethi nekrakra (Yaphuma, p.6)
 ([The baboons] fight over maize-cobs,
 Full of envy,
 They take away the gum forcefully from the young ones,
 Not even eliminating the bitter one).

In the above passage we have *dywidana* which gives an idea of a group of baboons busy eating greedily, each keen to get the greater share. This is an activity that is full of action which is swift or fast. So we have visual and kinaesthetic images, whereas the poet appeals to taste when he describes *intlaka* as bitter. Yali-Manisi sometimes paints a visual image even for abstract objects like death.

Ngumbhibhinxa wenyukunyuku
 Ongcole njengoyis'umtyholi

([Death] is very very dirty
it is dirty like its father Satan)

Yali-Manisi applies sensory images in many of his poems and the above are just a few that act as examples. There is a close relationship between the theme of the poem and images that have been used. They are therefore used for a specific function in a poem.

5.3.2 FIGURATIVE LANGUAGE

Xhosa poetry, like the poetry of other peoples, makes use of figurative language. This aspect makes the reader participate fully in a literary work. Serudu (1987:224) emphasises that figurative language makes the difference between dull, lifeless prose and sparkling imaginative prose. He cites Kreuzer and Cogan (1966:437) who says,

Writing in which figures of speech are appropriately used can be effective for a number of reasons. When comparison is the basis of the figure (simile and metaphor particularly), the writer has the opportunity of achieving comprehension, since he speaks of one thing in terms of another 'two for the price of one'... good figurative language is the product of the creative imagination; the reader can get something of the same pleasure from figurative language that he does from painting or a piece of sculpture.

This is how powerful figures of speech can be. The next step is to examine some excerpts from Yali-Manisi's work to find out how he uses various figures of speech, especially metaphors, similes, personification, idioms and proverbs.

5.3.2.1 Usage of Metaphors

To use Aristotle's definition, metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to species or on grounds of analogy. This concept is described by various scholars in different approaches, but for our purpose we are mainly interested in identifying the metaphors and looking at their function in relation to Yali-Manisi's works. Madadzhe (1985:114) defines metaphor as,

a figure of speech founded on resemblance, by which a word is transformed from an object to which it properly belongs to another in such a manner that a comparison is implied, though not formally.

We touched upon some of these metaphors when we were dealing with the individual poems and their function was duly pointed out.

The metaphor plays a very significant role in poetry and one cannot imagine praise poetry without metaphors. Some scholars refer to it as the hallmark of poetic imagination. Yali-Manisi uses various metaphors in his poetry mainly based on his cultural background. In the following example from Izibongo (p.10) Jongilizwe Dalindyabo is referred to as the black snake, a vulture, a tree that bears good fruit, a high mountain and an elephant. The poem reads thus and metaphors are underlined.

Nyok'emnyam'ecandiziziba,
Xhalang'elimaphikw'anentsente,

Mth'oziqhamo zimuzumuzu,
 Bathi bezitya babe bewunqulela,

Ntab'ende yokusing'ezinye,

Yindlovu yakwaNgubengcuka. (Izibongo, p.7)
 (Black snake that crosses deep pools,

 Vulture whose wings have scales,

 Tree whose fruit is soft,
 Those who eat it (fruit) pray for it,

 High mountain that spies on others,

 He is an elephant of Ngubengcuka.)

When we read the above we are aware that the chief is literally none of the above objects, but the poet tries to point out certain characteristics of the chief. Apparently the subjects of this chief are enjoying certain benefits (fruit) from him hence he is compared to a tree with soft fruit. Wheelright (1972:102) claims that the metaphor in its sematic sense,

is far more than a grammatical manoeuvre or a rhetorical stratagem. The essence of a metaphor consists in a sematic tension which subsists among the heterogenous elements brought together in some striking image or expression.

In a metaphor, the reader is taken to enjoy problem-solving or to delight in the author's skill at half-concealing and half-revealing his meaning thereby also striking on the skill and experience of the reader. The reader has to use association to understand the value of a 'tree with soft fruit' that people pray for when they are enjoying the fruit.

Yali-Manisi often uses his metaphors with a simile which helps to accentuate the character of the person concerned. One can compare the above excerpt with one where the chief is likened to a **mushroom** and then compared to a snake which also has the same characteristic of sudden appearance e.g. *Mafuman'avele njengenkowane*.

A bull is often used in metaphors to indicate bravery. It is the most prominent member of the herd. The parallel then develops between the bull and the chief who is a prominent figure in the community. We have lines like,

Inkuz'empondo zingcasholo yakwaHala (Izibongo, p.10)

(The bull with long horns of Hala)

We touched upon this when we dealt with Justice Mabandla and K.D. Matanzima in Chapter Three. The poet does not only use animals but also natural phenomena to reflect outstanding qualities of supernatural powers. We get metaphors associated with thunder and lightning, the sun and the stars (Izibongo, p.13).

Yali-Manisi uses metaphors to express various ideas and his metaphors are determined by culture and traditional conventions.

5.3.2.2 Uses of Similes

In a simile a comparison is made between two things which may differ in all respects for one characteristic which they have in common (Pretorius 1989:37). It is just like a metaphor in its comparison. It is less effective and easier to understand than a metaphor. Here we shall deal mainly with specific lines where these figures of speech

have been used as the poems from which they occur have already been dealt with in the previous chapters.

Yali-Manisi uses similes in various forms to give variety to this figure of speech. Basically we use *njenga* (like) but he modifies them to use other formatives.

- (i) Similes with *injenge*: The chief is likened to a mushroom that suddenly germinates without having been planted. Traditionally, it is not known to have any seeds. The comparison between the tenor and the vehicle is not on the structure or shape of the mushroom but on the habit of sudden appearance. This implies that the birth of this chief was not expected and not wanted in certain quarters of the community. *Inkowane* is not eaten by the Xhosa as it is poisonous. The poet says,

Mafuman'avele njengenkowane
(One who just appears like a mushroom)

- (ii) Sometimes he uses *inge*: To the same chief the poet says

Mdak'oliso likhany'ilanga,
Inge yinkanyamba yaseGgili,
(The dark one whose eye has sunshine,
Like the *nkanyamba* snake of the Orange River.)

The common feature between the snake and the chief is very bright eyes. They are bright as the sun. The emphasis is on the fear the chief instils when one looks at him. The mythical snake is feared just like the chief.

- (iii) He may use *waxe/a*: Sandile wanted peace after the War of the Axe and sent messengers to consult the white officials. That was accepted and he was called to come and speak personally, only to be imprisoned. Major Bisset tried to stop that deed as Sandile had gone there to finalise peace. It is at this moment that Col. J. Maclean did not want to listen to other officers because he was determined to imprison the chief.

Watyhudis'uMakelen'engafuni kuva,

Waxel'inkab'enkom'iphuncuk'uphondo. (*Imfazwe*, p.3)

(Col. Maclean used force and refused to listen,
Like an ox that has lost one of its horns.)

- (iv) Oku may be used: In the following example, Smith had called the Xhosas to a meeting but they did not answer him and also ignored his threats.

Umk'egiyoza k'oku kukathekwane,
Ezincom'ubuhle nobubi phezu komlambo.

(He left walking like the hammerhead,
Praising its beauty and ugliness by the river.)

- (v) Oku may be shortened to okwe: Later on the poet describes Smith's behaviour when he left the meeting:

Wemk'uSmith'endolosa,
Okwemfen'ihluth'ithang'ingalinikwanga,

(When Smith left, he walked like a
baboon full up of pumpkin that it had stolen.)

Both (iv) and (v) above deal with the behaviour of Sir Harry Smith, who showed great pride and arrogance, thinking that he had scolded the Xhosa chiefs, whereas he was ignorant of what they wanted to do. Both birds have unique behaviour which fits Smith's behaviour. The second is very derogatory because the baboon has eaten the pumpkin it has stolen. *Ukundolosa* gives a picture of a clumsy big male baboon that walks away satisfied and not even afraid of the owner of the field. Smith had 'stolen' the land of the Xhosas and he did not care for the owners of the land just like this baboon.

- (vi) Ngoko can also be used: In the following example something abstract, death, is likened to a concrete object (eagle). Besides being personified as the son of Satan and being able to steal (*wamba*) death has snatched Archie (i.e. Sandile) as if it is an eagle.

Suka gqi lo nyana kankobo-nkobo,
Wamba,wamxhwila ngokokhozi. (*Yaphuma*, p.18)

(All of a sudden, appears the son of Satan,
He stole him, he snatched him like an eagle)

This is a fitting simile for death because its action is comparable to that of an eagle. It does not notify anybody. The comparison does not give us the picture of death as such but its action.

(vii) *Ngathi*: Yali-Manisi uses *ngathi* in the following example from *Izibongo*, p.22 where the poet says,

Inkos'entle ngathi *lizilenzi*
Inyok'omlambo neziziba

(The chief that is handsome like a brown water snake
The snake of the river and the deep pools)

Sometimes Yali-Manisi uses very unlikely similes as in Nongqawuse where the poet says,

Kuloo mhl'uNongqawuse wabek'uQamata
Wath'izisele zohla ngengobulembu,
Ziya kuhla zivela phezulu. (Satyo, p.109)

(On that day Nongqawuse used Qamata
She said granaries will go down like maize
styles (*ubulembu*)
They will descend from heaven)

This picture of a young maize cob with styles dangling down in the air gives a picture of hope of what Qamata was going to provide. The grain pits would descend from heaven like *ubulembu*. This simile is very reminiscent of a miracle which the Xhosa expected Qamata to perform and the poet has put it in such a way that it is hard to believe. Yali-Manisi uses various types of similes. He does not confine himself to the use of the conventional *njenge* but also other formatives and words to form other types of similes thereby making them more interesting. Most of his similes prove to be effective in the contexts in which they are used, because he rarely uses common expressions thereby demonstrating his originality. The importance of similes in conveying messages cannot be overemphasized. Some can be used to give a negative picture of the character as we saw in the derogatory similes about Smith and Col. Maclean. When used by the poet in *izibongo* the similes are drawn mostly from fearful animals and mythical snakes.

5.3.2.3 Personification

Personification and metaphor often overlap hence some scholars refer to personification as a special type of metaphor. Ntuli (1979:201) agrees with Pretorius (1989:43) who refers to it as a sub-metaphor. He further adds that,

Traditionally personification is regarded as a type of image which gives human qualities to inanimate objects. As in the case of metaphor and simile, a figurative meaning is often involved.

Yali-Manisi has vast experience in the use of this figure of speech. We shall now examine how he personifies the inanimate objects in his poetry.

5.3.2.4 Words Associated with Human Beings

In Yaphuma, p.3 he describes the beauty of stars at night and refers to them as ladies and we know no other ladies other than human beings (Lit.) One would also say that this is a metaphor as we noted in the introduction. He says,

Qwalasela, tyhini ziinzwakazi,
(Behold, oh, they are ladies),

In the same poem he says,

Ngoku kuz'umkhosi waphezulu,
Uhamba nenkosazan'inyanga,
(Now comes the army of the sky,
Going together with the princess, the moon,)

One gets a picture of an army formed by people, led by a princess, whereas the poet refers to the stars and the moon.

5.3.2.5 He gives Human Attributes to Animals

In the same poem (3rd stanza) we hear about the evening star that performs a duty of preventing birds from making noise. Naturally most birds do not sing in the evening because they prepare to sleep, but the poem points out that they are prevented by the evening star. The parallel lies in the fact that at night (when there is an evening star) the birds do not sing. The poet exploits oral literature especially folktales where inanimate objects and animals behave like human beings.

Wobona ngocelizapholo,
 Enqand'iintaka ziyek'ingxolo,
 Kuba lide latshon'ilanga (Yaphuma, p.4)

(You will see the evening star,
 Preventing birds from making noise,
 Because at last the sun has set;)

In the following example the morning star (*ikhwezi*) has a face. Once we speak of a face we usually think of the face of a human being. Even if other animals have faces, as one may argue, the star does not. We think therefore it is a personification where the poet has transferred a human-characteristic to a star (inanimate object).

Nalo nekhwezi nalo lisiza,
 Litsho ngobucwengiley'ubuso,
 (There also comes the morning star
 With a clear face,)

5.3.2.6 Inanimate Objects

Death is often addressed directly as if it is going to answer. One may call this apostrophe because he treats it as if it can hear and understand what he says. This is part of drama or performance. It may be stressed that a praise poet never performs in isolation, hence the participation of the audience is needed; and *imbongi* will address the audience and expect a response. He says to death;

Kufa, kufa inen'unetyala (Yaphuma, p.25)
 (Death, death, you are guilty indeed)

In this case death has taken away Mthethuvumile from society. Then the poet treats death as if it has been tried for this criminal offence and found guilty.

On page 41, the poet goes to the extent of scolding death and telling death to return the lady who had been taken away from us. He says,

Buyisa loo nkosikazi,
 Yiza nelo thembakazi,
 (Bring back that Chieftainess,
 Return the one on whom we pinned our hope).

Yali-Manisi also addresses 'ubusika' (winter) and treats it as if it is his equal or peer. The word *Mfondini* is used by the people of the same age group or friends when they call each other. An older person can use it to a younger person as term of endearment.

Mfondini usisigwinta,
Akubeth'uyanquphela, (Yaphuma, p.9)

(Man, you are a murderer,
you hit us on the fingers,)

The above is a human action. One who has experience of stick fighting knows that it is foul play to hit on the fingers. Frost is first felt on the toes and fingers hence the association with *ukunquphela* which renders the hands of the opponent useless. The winter, besides being called *Mfondini*, does human actions.

5.3.2.7 More on Inanimate Objects

In the poem about the death of Archie Sandile, death has human emotions. It is said to be laughing (*Yaphuma*, p.19) and very happy. Although the poet speaks to death as if it is listening and understanding, unfortunately there is no response from death.

Kufa ugagiqitheka wonwabile
(Death you are laughing heartily and happy)

The same technique is also employed to the stars and the sea in the poem about the death of Noziziwe (*Yaphuma*, p.42),

Zinkwenkwezi cimelani,
....
Zilwandle vusan'umnyele,
Ukufa lo nimrhintyele,
(Stars close your eyes,
....
Seas become very angry,
Tie up this death,)

Emotional humanisation is clear above as the stars do not have eyes and most importantly, the mind to judge the goodness or badness of the situation, but the poet tells the stars to close their eyes. The seas have to rebel and become angry because

of what has happened. So the sea has to be stormy and tie up death as if it is a criminal.

The poet does not use much personification in his works especially praise poetry because he deals with people and this figure of speech becomes difficult to use. As a result the example that we have, come from poems about inanimate objects, thereby elevating them to a higher level of human beings.

5.3.3 SYMBOLISM

In his writings a poet may use symbols which may either be ^{Nkoko / Ke nite} traditional, ^{inda} limited or universal. A symbol is an inanimate or animate object which represents or stands for something else. They are images or metaphors with a rich but undefined suggestiveness. Wheelright (1972:9) defines symbols as

an attempt by carefully studied means- a complicated association of ideas represented by a 'medley of metaphors' to communicate unique personal feelings. A symbol refers to what it supposedly is not, not (or at least not directly) to what one is to do. It is the *logos theoretikos*, not the *logos praktikos*, that the symbol in its symbol role expresses.

Wheelright proceeds to show the difference between a symbol and a sign where the rose stands for beauty and the dove for peace. Some symbols lie in actions and gestures, for example, raised arms denote surrender while a clenched fist may symbolise aggression (Pretorius 1989:45).

A symbol must not be confused with a sign. If one notes that a sign does not use figures of speech whether it is a gesture or a notice on a board, it says what it says unequivocally e.g. traffic lights.

Symbolism and imagery are not far apart although different, for both of them use figurative language, the difference being that imagery employs figurative language whereas with symbolism A comes to stand for B. Norwotny, as cited by Ntuli (1979:207) supports this when he says,

With symbolism, he [the poet] presents an object x and without his necessarily mentioning a further object, his way of presenting x makes us think that it is not only x, but it also stands for something more than itself - some y or other, or a member of y's; x acts as a symbol for y or for y's (Nowotny, p64).

This means that one has to take both the figurative and literal meaning of words into consideration when one reads a poem. A symbolic meaning may be interpreted differently by various readers, but one has to be wary of giving meaning to words the writer never intended. There must be grounds for any particular interpretation of a poem.

In the following sub-headings we shall examine limited, traditional and universal symbols.

5.3.3.1 Limited Symbols

In Imfazwe the poet often refers to *amagquba* (the sites where the kraals were situated). This is touched on in many places in the poem to such an extent that one may call it a motif (a word or a pattern of thought that occurs in a similar situation to evoke a similar mood in a specific poem) so the idea of *amagquba* refers not to the kraal sites as such but to the land of their forefathers. The area where the old kraal manure is, is a title deed by which they can claim their land. The original people of that land are referred to as *awomgquba* (those of the kraal manure). We get the following lines,

Ngaphesheya kweNxuba neQhorha,
Apha'akhon'amagqub'akwaNojoli.

(Across the Nxuba and Qhorha rivers,
Where Nojoli's old kraal sites are situated.)

The thought of these sites reminds the poet of previous homes and in this particular context the meaning of the above words is symbolic.

On the other hand Yali-Manisi often calls the Whites *amaxhalanga* (vultures) which are known for their scavenging habits. This is not a popular bird with the Xhosas and is not even hunted for the pot. One then can take this idea to describe the Whites who

are taking all the land for themselves. One would definitely classify this as a limited or private symbol as it occurs in Yali-Manisi's poetry e.g.

Umaxhalang'agwangq'adlani na
Phezu kwentab'eTafile?

(He is what are the 'reddish' vultures eating
On top of Table Mountain?)

These are not ordinary vultures as we see in the meaning of *agwangqa*. The Whites are generally referred to as *amaGwangqa* because of their colour. We have many similar limited symbols which when read, cause one to think beyond their literal level. Most of these symbols may fall under the category of metaphors as they present corresponding images, but due to their consistent use they have been classified as being symbolic.

5.3.3.2 Traditional Symbols

These symbols, according to Heese and Lawton (1968:62) are long established by a process of general consent. In Xhosa we have various symbols which mean the same thing and can therefore be interpreted only in one way. We have a suitable example from the poem about B.B.Mdledle, the poet says,

Umajaja, unamanxeba,
linduma zingaphambili.

(You are wounded and stained (with blood),
All your head wounds are in front).

A warrior is expected to be injured, but it is a symbol of bravery when all the wounds are in front. It is said that if they are at the back of one's head one is a coward. He has been injured while running away from the enemy. To crown it all B.B.Mdledle was not a soldier in the true sense of the word, he was a teacher and writer. One would not expect to see wounds as such but the poet refers to the bravery he has shown during his life time.

Secondly, we have *ingubo* (blanket) and *intonga* (stick) which are constantly mentioned in traditional poetry. These two words, literary, mean two different things but when used with chiefs they symbolise one and the same thing i.e. a ruler

especially if a particular chief is ascending the throne. He is given permission to rule by being covered with a wild animal skin (usually leopard) and given a stick. Poets then simply allude to the blanket and the stick.

The poet says about the lack of leadership among the Bhele clan in the poem about J.Mabandla:

Ndinomtu ngendimthumel'emaBheleni

 Ndithi masiwahlanganise sab'*iintonga*
 (If I had a messenger I would send him to the Bhele clan

 To tell them to come and apportion the sticks)

A similar line appears in Yaphuma, p.99 where the poet says

Nawo niwabiz'abekho,
 Kuba kuza kwabiw'*iintonga*,
 Alawul'amaTshaw'atshikilelane,
 (You must also invite them [Phalos]
 Because sticks will be apportioned
 The Tshawe's will rule to their satisfaction)

It is clearer in the above example as we have a qualifying line that tells us exactly what these people are invited for (see also Yaphuma, p.127, the last two lines).

In the following example Yali-Manisi uses both symbols for emphasis when he writes about Sebe whom he calls

Umaphuthum'*intonga* yakowabo wayifunjathiswa,
 Umagomb'*ingubo* yakowabo wayambathiswa,
 (One who asked for the stick of his home and it was given,
 One who searched for the blanket of his home and he was covered with it,)

Chieftainship is hereditary, therefore the poet refers to *ingubo* and *intonga* as belonging to Sebe's home. They are not directly his property and he will also have to pass them over to the younger generation of his home.

There are actions by animals that are regarded as symbolic especially those that portend a bad omen, for example, birds like *ingqanga*, the owl (*isikhova*) and the howling of a dog (*umkhulungwane*). We have these two lines from Imfazwe, p.10,

Sakhal'isikhova phakathi komzi saqinisa,

....

Hawu-Hawu-Hawu-u-u-u!! Hawu!

Ikhulunge yatsh'inja yasemaXhoseni.

(The owl cried in the homestead unceasingly,

....

Hawu-Hawu-Hawu-u-u-u!! Hawu!

The dog of the Xhosa barked in a funny way.)

These birds or animals are used by the poet to foreshadow what is going to happen. Yali-Manisi uses traditional symbols like the cattle as a symbol of wealth.

5.3.3.3 Universal Symbols

In this section we shall examine in brief the symbols that do not only occur in Xhosa, but also in other literatures. They are therefore universally derived. Destruction, prosperity, hope, bravery, strength etc. are often symbolised in poetry.

Fire often symbolises destruction as in the poem where the poet writes about various international problems in 'Ilizwe limathumb'antaka'. The poet refers to the war in the East.

Empumalanga kuvuth'umlilo (Yaphuma, p.130)

(Fire is burning in the East)

War destroys and so does fire. These days fire may literally be burning but even then the result will be destruction.

In Imfazwe, pp 31-32, the whole stanza deals with hope. The poet struggles to instil hope by drawing a picture of prosperity in the land from which they have been expelled. When they are reminded of prosperity they hope to return to their land. The poet refers to that land as the land of milk and honey (Canaan is also referred to as such in the Bible). He says,

Babuyele kumanxow'ooyise

....

Kusadlalwa ngamasi nobusi

(So that they can return to the sites of their forefathers

....

Where there was plenty of milk and honey)

Bravery, strength and dignity are often symbolised by wild animals with these extraordinary qualities. We usually get leopards, lions and elephants. For Dr. K.D.Matanzima in Yaphuma, p.118, we have,

Bambi bathi yinalane yakwaNtongakazi,

(Some call him the leopard of Ntongakazi,)

Ngundlov'edl'igoduka

(He is an elephant that grazes while it goes home)

The sun is often seen in badges and usually symbolises hope, life and enlightenment. The poet refers to the sun in many areas but the most explicit example comes from Izibongo, p.131. When the sun rises one feels safe after darkness and hopes for the best in the new day. Yali-Manisi refers to the rising sun when the Rhoda people were in the 'darkness'. They were officially opening a court building which they hoped would change their life.

Liphumil'ilanga lakwaMatanzima,
Elothiwa ngamabandla kaMhobo,

(The sun of Matanzima area has risen,
It is enjoyed by the people of Mhlobo,)

Yali-Manisi employs all types of symbols. Some of the symbols used here may overlap and their classification as limited, traditional or universal was used according to the context of the poems concerned. In Imfazwe the whole book unfolds against the background of a country setting. The images of the country, hillocks, veld, green pastures, wild fruit trees and flowing rivers etc. may be culturally and universally derived. Yali-Manisi uses culturally derived symbols to his advantage as they can easily be understood.

5.4 IDIOMS AND PROVERBS

Among other expressions that the poet uses are idioms and proverbs. The former is defined as a form of expression peculiar to a language whereas the proverb is defined as a short pithy saying in frequent and wide use, expressing a well known truth or fact. Due to the limitations of space we shall not classify idioms and proverbs according to their origin. We are interested in examples and how the poet uses them in his works.

5.4.1 THE USAGE OF IDIOMS

Guma (1967:66) describes idioms as a characteristic

indigenous expression whose meaning cannot be ordinarily deduced or inferred from knowledge of the individual words that make it up.

Idioms are short and help to elevate poetry from ordinary language. They are utilised to bring about compactness of the poem.

The poet uses two idioms in two lines to depict what has been done by death to the Matanzima family. Mthethuvumile died young and he was expected to contribute much to the development of the nation. The poet uses idioms to express shock and loss.

Namhl'usihluth'intlak'emlonyeni,
Sisala simi nomq'esandleni,
(Today you have taken something precious from us,
We do not know what to do,)

The poet has modified the idiom in the second line. It usually reads *Umqa womel'ephinini* but he says it has dried on the hands not on the mixing stick (*izamiso*).

Ordinary idioms may be found in *Inggina* p.58, *Mlanjeni* p.17 etc. In *Yaphuma*, p.58 we get another modification where the idiom *Kuxhelw'eXhukwane*, meaning jubilation,

is given in the negative. The poem is about the death of President Sigcawu and men were not happy when they were preparing for the funeral.

Anxib'amadod'exhakazela,
KungaXhelwang'eXhukwane, lixubayeke,

(Men prepared themselves in a hurry,
They were not happy, they were sad,)

In Imfazwe, p.3 the poet sums up the conditions in the Eastern Cape after the war of the Axe and the subsequent imprisonment of Sandile with this idiom

Yayimpath'ingaginyisi mathe,

(They were very much ill-treated,)

[The manner in which they were treated made it difficult for them to swallow saliva (literally)]

Col. Maclean was ambushed by Xhosa forces in a secluded ravine. Some soldiers were killed others had no alternative but to run for their lives.

Wath'osindileyo wasisichenene,

Wathi, nyawo zam ndibeleke,

Woza uthi wakhe wandenzela ntoni na! (Imfazwe p.8)

(The survivors had to escape,
Saying, my feet carry me [on your back],
What will you claim to have done for me)?

The underlined words have been used idiomatically and the poet seems to have alluded to *intsomi* in this case. These idioms intensify the fear of death demonstrated by the flight of the soldiers. The above is in line with what Serudu (1987:243) says, that

idioms are embellishments of a writer's language. They serve to heighten and to typify a particular writers language usage. They lift the literary work above the plane of dull imitateness.

It is evident from the given examples that Yali-Manisi uses idioms to enrich his style and to bring out the theme of his poems and therefore they are not just decorative expressions.

5.4.2 THE USAGE OF PROVERBS

Proverbs are culturally developed and each culture has its own unique repertoire. Although they are unique to a certain culture there may be equivalents in other cultures signifying the same values. As an example we have the proverb about *unity* which occurs in various languages. "Unity is strength" can be found in Afrikaans, Latin and other African and European languages. We have *ex unitate vires* (Latin), *een drag maak mag* (Afrikaans), and *Sonqoba Simunye* (Zulu). Yali-Manisi speaks of *Imbumba yamanyama* (in *Izibongo*, p.41) which means the same thing in Xhosa.

Guma (1967:66) defines a proverb as

a pithy sentence with the general bearing on life. It serves to express 'some homely truth' or moral lesson in such an appropriate manner as to make one feel that no better words could have been used to describe the particular situation.

When one uses proverbs one identifies oneself with a particular community and draws from that heritage. Yanga (1977:134-154) is of the opinion that a proverb was developed by one speaker and later accepted by the community as the truth. Serudu (1987:235) cites Emmanuel Obiechina to point out the significance of proverbs when he says:

The use of proverbs is one more way in which the individual expresses the primacy of society - even in this matter of language. The man who proverbializes is putting his individual speech in a traditional context, reinforcing his personal view by objectifying its validity and indirectly paying tribute to himself as a possessor of traditional wisdom. So the use of proverbs instead of individuating, communalizes a speaker.

Yali-Manisi uses a proverb in the following example to summarise his thoughts when he consoles the nation after the death of Sandile. He states explicitly that what he says is from the wisdom of the sages. He has also a tendency of explaining the proverb. He says,

Atsho kakad'amanyang'elakowenu,-
Ath'elokuf'alityeli.

(The sages of your nation also say,-
They say death does not give notice.)

Then he proceeds to explain that death attacks a person on the way or while sleeping.

Traditionally, when there is a problem, the Xhosas do not refer to reference books, but consult older people for advice or explanation. This is the case when the poet complains about the continual death of chiefs, he advises that the Xhosa people on both sides of the Kei River must come together and call *imilowa* (old men of the nation) because they can have a solution to the problem.

Kub'inyath'ibuzwa kwabaphambili,

(Because one consults experienced ones when there is a problem)

The poet closes the poem with this proverb as if to say I have said what I have to say.

Another interesting feature in Yali-Manini's usage of proverbs is when he observes contrast in a particular proverb, he introduces the first part, explains it and then completes it with the contrasting part, for example, in Imfazwe, p.40, we have an extract based on

Kuyaliwa kulokroti, kuyahlekwa kulogwala.

(The family of the brave is always mourning, the family of the coward is always happy)

Kuyaliwa kade kulokroti,

Kuba kaloku akonwatywanga,

Kuhleliwe nj'abantu basempini,

....

Belungisel'isizukulwana,

....

Belidini lamawabo.

Kuyahlekwa ke kulogwala,

Kub'abo bant'abanasazela,

Kusiliwa nj'abakhathali,

Kukhuselwa bon'abazidubi,

Loo nto seyisegazini,

Nabo ngokwab'abanakuzinceda.

(It is customary for the people to cry in the home of the brave,
Because they are not happy,
People are always at war,

....

Preparing for the future generation.

....

They sacrifice themselves for their people,

They are laughing at the home of a coward,

Because those people have a dead conscience,
 They don't care even if other people are fighting,
 They are being protected but they don't care,
 That is an ingrained habit,
 They themselves cannot help it.)

The proverb in the above example seems to have been applied in a different situation than the usual one where the idea is to discourage the brave one from being aggressive. We find that the proverb, on the contrary, has been used to attack the cowards and the brave are now exalted.

Proverbs are very rarely and uniquely used by the poet. Yali-Manisi does not just throw a proverb at the face of the reader/listener but explains it to give more meaning than is usually known. We find that proverbs have a bearing on Yali-Manisi's world view. He does not like cowardice. Most of the proverbs he uses deal with social relations.

We have found that Yali-Manisi uses both idioms and proverbs in his poetry. They act as embellishments that function to highlight and typify a writer's style. He adapts his idioms and proverbs to give a certain effect beyond their general meaning. His explanatory lines help to emphasize proverbs.

5.5 SUMMARY

In this chapter we have examined Yali-Manisi's style where we discovered that the choice of words is basic to a writer's style. We illustrated that he has a good choice of words although some may seem to be difficult and less current because they paint the images of the past. Secondly the language of poetry is mostly figurative.

He does not confine himself to proper original words and uses suitable words and expressions from other languages (neo-logism)

The ideophones have been used in the place of words and phrases thereby making the poems brief and to the point. The poet has a tendency of using language which is regarded as 'foul'. This marks the influence of oral literature. He is also able to adapt his language to fit the 'new', Christian audiences.

Imagery is one of the most important aspects of good poetry. We have found that Yali-Manisi uses various types of images. We discussed the various figures of speech including idioms and proverbs in this Chapter. We did not deal with all the figures of speech found in his poetry like euphemism, irony, hyperbole, etc., due to lack of space. We found that, because of his ability to use various figures of speech, his poetry is elevated to a higher level and is made unique.

Chapter Six

GENERAL CONCLUSION

We undertook to examine Yali-Manisi's poetry under several headings; viz. his biography, what influenced him, themes on which he writes, form of his poetry and his language and style. We touched on the various aspects of his work. It may be stated that the evaluation of a poet's work is quite a very subjective undertaking. The evaluation of the work of art, to use Kuse's (1973) words, "is the most ambiguous and elusive area of literary criticism". This is because of the various schools of philosophical and political thought located in it.

Yali-Manisi has been influenced by his rural background, his stay in Rondebosch as a gardener and his education in Mission Schools. These seem to have had tremendous impact on him as his language, imagery and constant reference to the Bible reveal.

He is by nature a learned traditional poet as we saw in the biography. He started off with *izibongo* and later learnt to write them down. As a result his praise poems do not lose that element of performance even when written down. He must have been influenced by poets like S.E.K. Mqhayi and J.J.R. Julobe as lines and quotations of the former often appear in his poems. We therefore labelled him a bard and a poet (*Imbongi yemveli nombhali-mibongo wale mihla*). Traditional genres like folk tales, myths and riddles have been used as a basis for allusion to enrich various themes of his poems. We learnt with interest that recording during performance, transcribing and later translation also influence the final product in poetry as much is lost during these activities.

In Chapter Three, we found that he writes on various themes like nature, philosophical poems, poems in memory of dignitaries, chiefs and writers and those about historical figures and events. We could also be able to deduce about his views about death and

political commitment. He uses his *izibongo* as a springboard to comment on various social, historical and political problems of a particular period. He has made the work easier as far as classification is concerned because his poems are divided into various sections but there may be some overlapping as far as themes are concerned because *imbongi* does not confine himself/herself to one idea or theme. We gave our own interpretations in our discussion of theme and other scholars may differ from us. It is a sign of good poetry if it stimulates discussion as we all know that, that an opinion is acceptable only when supported with good reasons.

To analyze form, we had to examine various forms of repetition like parallelism, rhyme, rhythm, refrains and stanzas. Yali-Manisi produced poems with the Western structure and others with the traditional *izibongo* structure. He has some marked success in rhyming as he employs all forms of rhyming found in Nguni languages. In the case of rhythm we found nothing very particular except the limitation of words in a line. There is no metre in the true sense of the word as rhythm is controlled by other factors like the stamping of the feet (in performance) punctuation and breath pauses rather than 'verse feet'.

Parallelism, linking and refrains have enhanced the aesthetic value of his poems. Some poems have regular and irregular length in their stanzas. This led us to agree with the opinion that, in praise poetry stanzas have to be called 'verse paragraphs' as they do not meet the requirements of a stanza. He has experimented with various devices to give his poetry form.

As far as his manipulation of words (chapter 5) is concerned we found that his language is not current and therefore difficult to understand. He also uses suitable words from other languages in an Africanised manner. Ideophones have contributed in making his poems brief and compact. In the recorded poems he is more spontaneous and uses 'foul' language freely whereas in written poems he is oblivious of his 'new', Christian audience and adapts his language accordingly.

Imagery is one of the most important aspects of good poetry and it manifests itself in metaphor, simile, personification and symbolism. We noted how Yali-Manisi employs various images in a small piece of work to paint a certain picture. His use of metaphors and similes is satisfactory and it brings about some freshness to his poetry even if they are the common ones, as he often modifies them. He uses limited, traditional and universal symbols. We found various ways on the use of personification. Most of his figures of speech have a cultural bearing in that they are based on the culture of the poet and this makes them difficult for someone who does not belong to that particular culture. This is also the case with the use of idioms and proverbs. All these have contributed to the elevation of Yali-Manisi's poetry to a higher standard.

Finally, Yali-Manisi deserves praise and admiration for his poetry. He has ventured where other poets dared not (Mtuze:1991) and he has succeeded in pointing the way forward. He has succeeded in preserving praise poetry. We hope this study has highlighted Yali-Manisi's attempts on both modern and traditional poetry. He is living in a transition period where there is an overlap between the written and the oral. As a result his formulaic expressions permeate his written poems. We agree with Kaschula (1991:131-13) when he says the Xhosa iimbongi who today both write poetry and produce poetry orally rely on the traditional style in their poetry as this style is embedded in the conscious and unconscious, affording imbongi the cognitive ability to produce the poetry which he does, poetry which is unique in this sense.

BIBLIOGRAPHY

A. BIBLES

_____ 1987. Good News Bible: The Bible in Today's English Version. Bible Society of South Africa. Cape Town.

_____ 1975. Incwadi Yezibhalo Ezingcwele: Izezetestamente Endala Nezetestamente Entsha. Bible Society of South Africa. Cape Town.

B. DICTIONARIES

Cuddon, J.A. 1980. A Dictionary of Literary Terms. Harmondsworth: Penguin.

McLaren, J. 1963. A New Concise Xhosa-English Dictionary. Revised by W.G. Bennie and put to standard orthography by J.J.R. Jolobe. Maskew Miller: Longman.

Pahl, H.W., Pinaar, A.M. and Ndungane, T.A. (eds) 1989. The Greater Dictionary of Xhosa. Volume 3, Q-Z. University of Fort Hare. Alice.

Sykes, J.B. (ed) 1989. The Concise Oxford Dictionary of Modern English. (7th edition) Oxford University Press.

C. CITED AND CONSULTED WORKS

Altebernd, L. and Lewis, L. 1966. A Handbook for the Study of Poetry. MacMillan: New York.

Alvarez-Pereyre, J. 1984. The Poetry of Commitment of South Africa. Translated from French by Clive Wake. Heinemann: London.

Andrzejewski, B.W. 1965. Emotional Bias in the Translation and Presentation of African Oral Art. Sierra Leon Language Review.

Andrzejewski, L. and Innes, G. 1975. Reflections on African Oral Literature. African Languages, Volume 1, (pp.6-51).

Barber, K. and Farias, P.D. de M. (eds) 1989. Discourse and its Disguises: The Interpretation of African Oral Texts. Centre of West African Studies. Birmingham University. African Studies Series, No.1.

Bascom, W. 1965. The Forms of Folklore. Prose Narratives. Journal of American Folklore, Volume 78, No.307, Jan/March.

Bauman, R. 1978. Verbal Art as Performance. Newbury House Publishes Inc. Rouley: Massachusetts.

Beier, U. 1966. African Poetry: An Anthology of Traditional Poems. Cambridge University Press.

_____ 1989. Introduction to African Literature: An Anthology of Critical Writing on African and Afro-American Literature and Oral Tradition. Longman: London.

Black, M. 1976. Models and Metaphors: Studies in Language and Philosophy. Cornell University Press: Ithaca & London.

Bongela, K.S. 1991. Amagontsi: Uncwadi Lwemveli. Afro Publishing Co.: Umtata.

Boulton, M. 1962. The Anatomy of Poetry. Routledge and Kegan Paul.

Brooks, C. and Warren, R.P. 1960. Understanding Poetry. Holt, Rinehart and Winston.

- Burns-Ncamashe, S.M. 1980 Izibongo zakwaSesile. ISER Text No. 4. Rhodes University. Grahamstown.
- Burton, R. 1988. The Art of Translating Poetry. The Pennsylvania State University Press Ltd.: London.
- Burton, S.N. and Chacksfield, C.T.H. 1979. African Poetry in English. The Macmillan Press Ltd.: London.
- Bynum, D.E. 1974. Publication of Millman Parry Collection. Documentation and Planning. Series No.2, CSOL, Harvard University.
- Coetzee, J.M. 1992. Doubling the Point: Essays and Interviews. (Edited by David Attwell). Harvard University Press: Cambridge.
- Cohen, B.B. 1973. Writing about Literature. Scot, Foreman and Co. Glenview. Illinois.
- Combrink, H.J.B. *et al.* 1989. Guide to the New Testament. Volume IV: The Synoptic Gospels and Acts: Introduction and Theory. N.G.K. Boekhandel: Pretoria.
- Cook, M. and Henderson, S.E. 1969. The Militant Black Writer in Africa and the United States. The University of Wisconsin Press: Wisconsin.
- Cooper, Brenda 1992. To Lay These Secrets Open: Evaluating African Writing. David Philip: Cape Town and Johannesburg.
- Cope, A.T. 1969. Zulu Praise Poems. Clarendon Press: Oxford.
- Cronin, J. 1987. Poetry: An élitist past time finds mass roots. Weekly Mail.
- Dalby, D.(ed) 1965. Sierra Leone Language Review. The African Journal of Fourah Bay College. The University College of Sierra Leone. No.4.

Damane, M. and Sanders, P.P. 1974. Lithoko: Sotho Praise Poems. Clarendon Press: Oxford.

Dlomo, H.I.E. 1939. Africa Drama. The South African Outlook. Vol.69, April.

Douglas, R. 1991. The Translator's Turn. The John Hopkins University Press: Bellimore and London.

Du Plessis, I. 1981. Nazareth or Egypt: Who was right? A Historical Perspective on the New Testament. J.L. van Schaik: Pretoria.

Eileen, Jane 1992. African Novels and the Question of Orality. Indiana Press: Bloomington and Indianapolis.

Finnegan, Ruth 1976a. Oral Poetry in Africa. Oxford University Press: Nairobi.

_____ 1976b. What is Oral Literature Any Way?: Comments in the light of some African and other comparative material. Cambridge University Press: New York.

_____ 1977. Oral Poetry: Its Nature, Significance and Social Context. (1992 edition) Cambridge University Press: New York.

_____ 1992. Oral Traditions and Verbal Art. A guide to research practices. Routledge: London.

Foley, J.M.(ed) 1981. Oral Traditional Literature: A Festschrift for Albert Bates Lord. Slavic Publishers Inc.

_____ (ed) 1986. Oral Tradition in Literature: Interpretation in Context. University of Missouri Press: London.

Friedman, F.L. 1963. Benedict Wallet Vilakazi-Zulu Horizons. Wits University Press: Johannesburg.

Garrison, W.B. 1976. Plagiarism and the Development of Originality. Religion in Life, 21 No.4.

Gérard, A.S. 1971. Four African Literatures: Xhosa, Sotho, Zulu, Amharic. Berkeley. University of California Press.

_____ 1983. Comparative Literature and African Literature. Via Africa Ltd.

Gibaldi, J. and Walter, S.A. 1988. MLA Handbook for Writers of Research Papers. (3rd edition) New York.

Globler, G.M.M. 1980. Tema in O.K. Matsepe se Lešitaphiri Limi. Volume 9, No.1 and 2. UNISA.

Grant, E.W. 1929. The Izibongo of the Zulu Chiefs. Bantu Studies III (203-244).

Groenewald, P.S. 1966. Die Struktuur van die Versisteen in die Ongeskrewe Woordkus en in die Geskrewe Letterkunde van Noord Sotho. Unpublished D. Litt. Thesis. University of Pretoria.

Guma, S.M. 1967. Form, Content and Technique of Traditional Literature in Southern Sotho. J.L. van Schaik: Pretoria.

Gunner, E. 1976. Forgotten Men: Zulu Bards and Praising at the Time of the Zulu Kings. African Languages. Volume 2.

_____ 1989. Orality and Literacy: Dialogue in Silence. (Edited by Karina Barber & P. Ferias) Discourse and its Disguises: The interpretation of African oral texts. Centre of West African Studies. Birmingham.

Gurrey, P. 1968. The Appreciation of Poetry. Oxford Press: London.

Haverlock, E. 1983. The Literature Revolution in Greece and its Cultural Consequences. Princeton University Press: N.J.

Heese, M. and Lawton, R. 1988. The Owl Critic: An Introduction to Literary Criticism. Nasou Ltd. Elsie's River.

Hester, M.B. 1967. The Meaning of Poetic Metaphors. Mouton and Company. The Hague-Paris.

Hodza, A.C. and Fortune, G. 1979. Shona Praise Poetry. Oxford. Clarendon Press.

Houghton-Hawkely, H.S. and Eaton, A.B.S. 1989. The Wild Wave: An Anthology of Poetry. John Murray Ltd.: London.

Irmscher, W.F. 1972. The Holt Guide to English; a contemporary handbook of rhetoric, language and literature. New York. Holt Rinehart & Winston.

Jadezweni, M.W. 1987. The Use of Metaphor in J.J.R. Jolobe's Umyezo. M.A. Dissertation. University of Stellenbosch.

Jolobe, J.J.R. 1967. Ilitha. Thandapers. King William's Town.

Kahari, G. 1990. The Rise of the Shona Novel. Mambo Pres: Gweru.

Kaschula, R.H. 1991. New Wine in Old Bottles? Some Thoughts on the Orality-Literary Debate, with Special Reference to the Xhosa Imbongi. In Sienaert et al. Oral Traditions and Innovation: New Wine in Old Bottles? University of Natal Oral Documentation and Research Centre: Durban.

- Kreuzer, James, R. and Cogan, Lee. 1966. Studies in Prose Writing. New York: Holt, Rinehart and Winston Inc.
- Kunene, D.P. 1971. The Heroic Poetry of the Basotho. Oxford: Clarendon Press.
- Kunene, R. 1989. An Analytical Survey of Zulu Poetry, both Traditional and Modern. Unpublished M.A. Dissertation. University of Natal.
- Kuse, W.F. 1973. The Traditional Praise Poetry of the Xhosa-Iziduko and Izibongo. Unpublished M.A. Dissertation. University of Winconsin.
- Leech, G.N. 1969. A Linguistic Guide to English Poetry. London: Longman.
- Lefavere, A. 1992. Translation, Rewriting and Manipulation of Literary Theme. Routledge: London.
- Lenake, J. 1967. The More Common Themes and Their Development in Southern Sotho Literature. Limi Bulletin No.2, UNISA.
- Lenake, J.M. 1982. The Poetry of K.E. Ntsane. Ph.D. Thesis. UNISA.
- Lestrade, G.P. 1935. Bantu Praise Poems. The Critic. Volume IV, No.1.
- _____ 1959. Traditional Literature. In Schapera, I. The Bantu Speaking Tribes of South Africa. (pp.391-408, 443-444) Maskew Miller: Cape Town.
- Liberman, A.(ed) 1984. Theory and History of Literature. Volume 5, Manchester University Press.
- Lord, A.B. 1960. The Singer of Tales. Cambridge Massachusetts. Harvard University Press. Reprinted 1965. New York. Atheneum.

Lucas, F.L. 1946. Tragedy in Relation to Aristotle's Poetics. (1st edition) Hogarth Press: London.

_____ 1974. Style. London: Cassell and Company.

MacGuire, J. 1992. Forked Tongues, Marginal Bodies: Writing as Translation in Khalibi. Volume 1. April (pp.107-115) Research in African Literatures.

Madadze, R.N. 1985. N.A. Milubi's Drama. Unpublished M.A. Dissertation. UNISA.

Manyase, L.T. 1976. Umlu kaPhalo: Incwadi yezibongo zamabanga aphezulu. Johannesburg: Pers-boekhandel.

Mayekiso, A.C.T. 1985. The Historical Novels of J.J. Gwayi. Unpublished M.A. Dissertation. University of Zululand.

Mayhead, R. 1965. Understanding Literature. Cambridge University Press: London.

Miller, C.C. 1990. Theories of Africans: Francophone Literature and Anthropology in Africa. The University of Chicago Press. Chicago and London.

Milubi, N.A. 1988. Development of Venda Poetry from Oral Tradition to the Present Forms. S.A. Journal of African Languages. Volume 8, No.2 (pp.56-60), UNISA.

Moult, T. et al. 1960. Poetry Review. Volume 51. The Poetry Society.

Morris, H.F. 1964. The Heroic Recitations of the Bahima of Ankole. Oxford. Oxford University Press.

Mphande, L. 1992. Ideophone and African Verse. Research in African Literatures. Volume 23, No.1 of Spring.

Mqhayi, S.E.K. 1931. Ityala Lamawele. Lovedale Press.

Msimang, C.T. 1981. Imagery in Zulu Praise Poetry. Limi Bulletin. Volume 9.1 and 9.2 (pp.51-77).

_____ 1983. Folktales' influence on Zulu Novels. Unpublished M.A Dissertation. UNISA.

Mtintsilana, P.N. 1990. Polysemy, Homonymy and Hyponymy in Xhosa Bilingual Dictionaries. S.A. Journal of African Languages. Volume 10, No.2, UNISA.

Mtuze, P.T. 1990. Towards Establishing Linguistic Paternity and Genetic Relationship in Disputed Translation Equivalences. S.A. Journal of African Languages. Volume 12, No.2, UNISA.

_____ 1991. The Muted Voice of the Modern Xhosa Poet. S.A. Journal of African Languages. Volume 11, No.1, UNISA.

Mzamane, M.V. 1992. Cultivating a People's Voice in the Criticism of South African Literature. Research in African Literatures. Volume 23, No.1 of Spring. Indiana University Press.

Mzukwa, Zwelakhe, W.V. 1986. Masidimbase. Maskew Miller: Cape Town.

Murray, F. Middleton. 1967. The Problem of Style. Oxford University Press.

Mutloatse, M.(ed) 1980. Forced Landing: Africa South: Contemporary Writings. Ravan Press. Johannesburg.

Ngcongwane, S.D. 1984. The Church Hymn as a Kind of Literature. S.A. Journal of African Languages. Volume 4, No.1, UNISA.

Ngugi wa Thiong'o 1990. Moving the Centre: The Struggle for Cultural Freedoms. James Curry. Heinemann: London.

Nkabinde, A.C.(ed) 1988. Anthology of Articles on African Linguistics and Literatures. UNISA: Pretoria.

Nkosi, L. 1981. Tasks and Masks: Theme and Style of African Literature. Longman.

Nkuzana, K.J. 1988. A Critical Evaluation of the Poetry of E.P. Ndhambi and W.Z. Nkondo. Unpublished M.A. Dissertation, UNISA.

Nowotny, W. 1962. The Language Poets Use. The Athlone Press: London.

Ntuli, B.D. 1979. The Poetry of Vilakazi. J.L. van Schaik: Pretoria.

Obiechina, E.N. 1967. Transition from Oral to Literary Tradition. Présence Africaine, 63:14-161.

_____ 1975. Culture, Tradition in the West African Novel. Cambridge University Press. Cambridge. New York.

Okpewho, I. 1992. African Oral Literature: Backgrounds, Character and Continuity. Indiana University Press. Bloomington and Indianapolis.

Okumu, C. 1992. The Form of Okot p' Bitek's Poetry: Literary Borrowing from Acoli Traditions. (pp.53-66) Research in African Literatures. Volume 23, No.3.

Olson, B.R. and Torrence, N.(eds) 1991. Literacy and Orality: Literacy, an Instrument of Oppression. Cambridge University Press.

Ong, W.J. 1982. Orality and Literacy: The Technologising of the Word. Methuen: London.

- Opland, J. 1975. Imbongi Nezibongo: The Xhosa Poet and the Contemporary Poetic Tradition. (pp.185-208) PMLA 90.
- _____ 1982. Twelve Essays: Two Xhosa Oral Poets: D.L.P. Yali-Manisi and Melikaya Mbutuma. Grahamstown.
- _____ 1983. Xhosa Oral Poetry: Aspects of Black African Tradition. Ravan Press: Johannesburg.
- _____ 1989. The Bones of Mfanta: A Xhosa Oral Poet's Response to Context in South Africa. Research in African Literatures. 18 (1).
- _____ 1990. Xhosa Izibongo: Improvised Line. S.A. Journal of African Languages. Volume 10, No.1, UNISA.
- _____ 1992. Words That Circle Words: A Choice of South African Poetry. National Book Printers. Goodwood. Cape.
- Opland, J. and Mtuze, P.T. 1983. Isigodlo SikaPhalo. Maskew Miller: Cape Town.
- Pahl, H.W. 1984. IsiXhosa. A.P.B. Educum Publishers: Johannesburg.
- p'Bitek, O. 1966. Song of Lawino. East African Publishing Bureau. Nairobi.
- Pretorius, W.J. 1989. Aspects of Northern Sotho Poetry. Via Afrika.
- Propp, V. 1984. Theory on Folklore. Austin. University of Texas Press.
- Qangule, Z.S. 1979. A Study of Theme and Technique in the Creative Works of S.E.K. Mqhayi. Unpublished Ph.D. Thesis. UCT.

Qlatunde, O. Qlatunji. 1984. Features of Yoruba Oral Poetry. University Press: London.

Rycroft, D. 1960. Melodic Features in Zulu Eulogistic Recitation. African Studies I. School of Oriental and African Studies. University of London.

Sandi, N.D. and Zamela, N.S.V. 1986. Yehl' intlekele! lindumasiso. Maskew Miller: Longman.

Satyo, S.C. 1977. Traditional Concepts and Literary Conventions in Sinxo's Works. Unpublished M.A. Dissertation, UNISA.

_____. 1983. Xhosa Literature in Gérard, A.S. Comparative Literature and African Literature. Via Africa Ltd.

_____. 1989. Amazinga Eembongi. (Poetry Anthology) Educum Publishers. Johannesburg.

Satyo, S.C. *et al.* 1991. Sasinoncwadi kwatanci. Acacia Books. Pretoria.

Scheub, H. 1975. The Xhosa Ntsomi. Clarendon Press: Oxford.

_____. 1985. A Review of African Oral Traditions and Literature. African Studies Review. 28 2-3:1-7.

Schipper, M. 1989. Beyond the Boundaries: African Literature and Literary Theory. Allison and Busby Publishers. W.H. Allen and Company P/C.

Scot, E.P. 1973. J.J.R. Jolobe: An Annotated Bibliography. Communication No.1. Dept. of African Languages. Rhodes University.

Schmidt, S.J. 1988. International Review for Theory. Poetics Volume 17.

- Sepamla, Siphon. 1987. The Soweto I Love. Rex Collings, London with David Philip. Cape Town.
- Serote, M.W. 1987. A Tough Tale. Kiptown Books: London.
- Serudu, S.M. 1981. A New Trend in Northern Sotho. Limi Bulletin, Volume 9.1 and 9.2.
- _____. 1987. The Novels of O.K. Matsepe: A Literary Study. Unpublished Ph.D. Thesis. UNISA.
- _____. 1990. O.K. Matsepe's Worldviews: An Appraisal. S.A. Journal of African Languages. Volume 10, No.2, UNISA.
- Shava, P.V. 1989. A People's Voice: Black South African Writers in the 20th Century. Second Edition Books Ltd, London.
- Shole, J. 1980. Rhythm and Metre. S.A. Journal of African Languages. Volume 1 (pp.111-127), UNISA.
- Shole, J.M. 1983. Evaluation of Some Drama Translations in Southern Setswana. S.A. Journal of African Languages, UNISA.
- Sienart, E., Bell, N. and Lewis, M.(eds) 1991. Oral Tradition and Innovation: New Wine in Old Bottles? Selected conference papers. University of Natal Oral Documentation and Research Centre: Durban.
- Skinner, N. 1969. A Hausa Poet in Lighter Vein. African Review.
- Stauffer, D.A. 1962. The Nature of Poetry. The Norton Library: New York.

Stoltz, B.A. and Shannon, R.S. 1976. Oral Literature and the Formula. Center for the coordination of Ancient and Modern Studies. University of Michigan.

Streek, B. and Wicksteed, R. 1981. Render unto Kaiser: A Transkei Dossier. Ravan Press: Johannesburg.

Sukumane, J.B.G. 1985. Use of Imagery and Symbolism in the Poetry of O.E.H. Nxumalo. S.A. Journal of African Languages, Volume 5, UNISA.

Swanepoel, S.A. 1984. Imagery in Praise Poems. S.A. Journal of African Languages. Supplement No.1.

Tonkin, E. 1980. Oracy and the Disguises in Literature. In Karina Barber and P. Ferias(eds). Discourse and its Disguises: The Interpretation of African Oral Texts. Centre of West African Studies: Birmingham.

Vansina, J. 1985. Oral Tradition as History. Heinemann: Nairobi.

Verschoor, E.N.E. 1973. The Voice of Protest in English Poetry with Special Reference to Poets of the 20th Century. Unpublished M.A. Dissertation, Rhodes University.

Verster, J.R. 1975. Die Metafoor in die Algemene Taal-en Literatuur Wetenskap. P.J. de Villiers. N.G. Sending pers: Bloemfontein.

Vilakazi, B.W. 1961. Inkondlo kaZulu. The Bantu Treasury Series. Witwatersrand.

Visser, N. 1989. Handbook for Writers of Essays and Thesis. (1st edition) Maskew Miller: Longman.

Wainright, A.T. 1977. Remarks on Zulu Written Literature with Emphasis on Vilakazi's Poetry. Unpublished Hons B.A. Article, UNISA.

- _____ 1980. The Xhosa Imbongi at Home and on the Mines. In P.J. Wentzel. Third African Languages Congress. UNISA, Pretoria.
- _____ 1982. Traditional (oral) Izibongo and Modern Poetry in Xhosa and Zulu. S.A. Journal of African Languages. Volume 2.2, UNISA.
- Wallek, R. and Warren, R.B. 1961. Theory of Literature. Penguin: Harmondsworth.
- _____ 1970. The Literary Thesis: A Guide to Research. Longman: London.
- Watson, G. 1987. Writing a Thesis: A Guide to Long Essays and Dissertations. Longman: London and New York.
- Watts, Jane 1989. Black Writers from South Africa: Towards a Discourse of Liberation. St. Antony's: MacMillan.
- Wauthier, C. 1978. The Literature and Thought of Modern Africa. Heinemann: London.
- Weakly, A.J. 1973. An Introduction to Xhosa Ideophone Derivation and Syntax. Communication No.2. Dept. of African Languages. Rhodes University: Grahamstown.
- Wentzel, P.J.(ed). 1980. Third African Languages Congress. UNISA: Pretoria.
- Wheelright, P. 1972. The Burning Fountain. A Study in Language of Symbolism. Indian University Press: London.
- White, P. 1980. Poetic Licence: Oral Poetry and History. In K. Barber and P. Farias(eds). Discourse and its Disguises: The Interpretation of African Oral Texts. Centre of West African Studies: Birmingham.

Yai, O. 1989. Issues in Oral Poetry. Criticism, Teaching and Translation. In K. Barber and P. Feras(eds). Discourse and its Disguises: The Interpretation of African Oral Texts. Centre of West African Studies: Birmingham.

Yako, st J.P. 1977. Ikwezi. Lovedale Press.

Yali-Manisi, D.L.P. 1952. Izibongo Zeenkosi ZamaXhosa. Lovedale Press.

_____ 1970. UNongqawuse. Oral poem as recorded by Jeff Opland. ISER. Rhodes University Press.

_____ 1977. Inkululeko: Uzimele-geqe eTranskei. ISER Xhosa Texts No.1. Rhodes University.

_____ 1980. Yaphum' inggina. ISER Xhosa Texts No.6. Rhodes University.

_____ 1983. Imfazwe kaMlanjeni. Via Afrika Ltd. Pretoria.

_____ 1986. Yasuka Yahlal' intaka Yamahlathi. (The bird of the forest grows restless) Videotaped at a conference hosted by the University of Natal Oral Documentation Centre: Durban.

Yanga, T. 1977. Inside the Proverbs: A Socio-linguistic Approach. African Languages. Volume 3 (pp.111-115).

Zumthor, P. 1990. Oral Poetry: An Introduction. Translated by K. Murhpy-Judy: Foreword by J. Ong. University of Minnesota Press: Mineapolis.